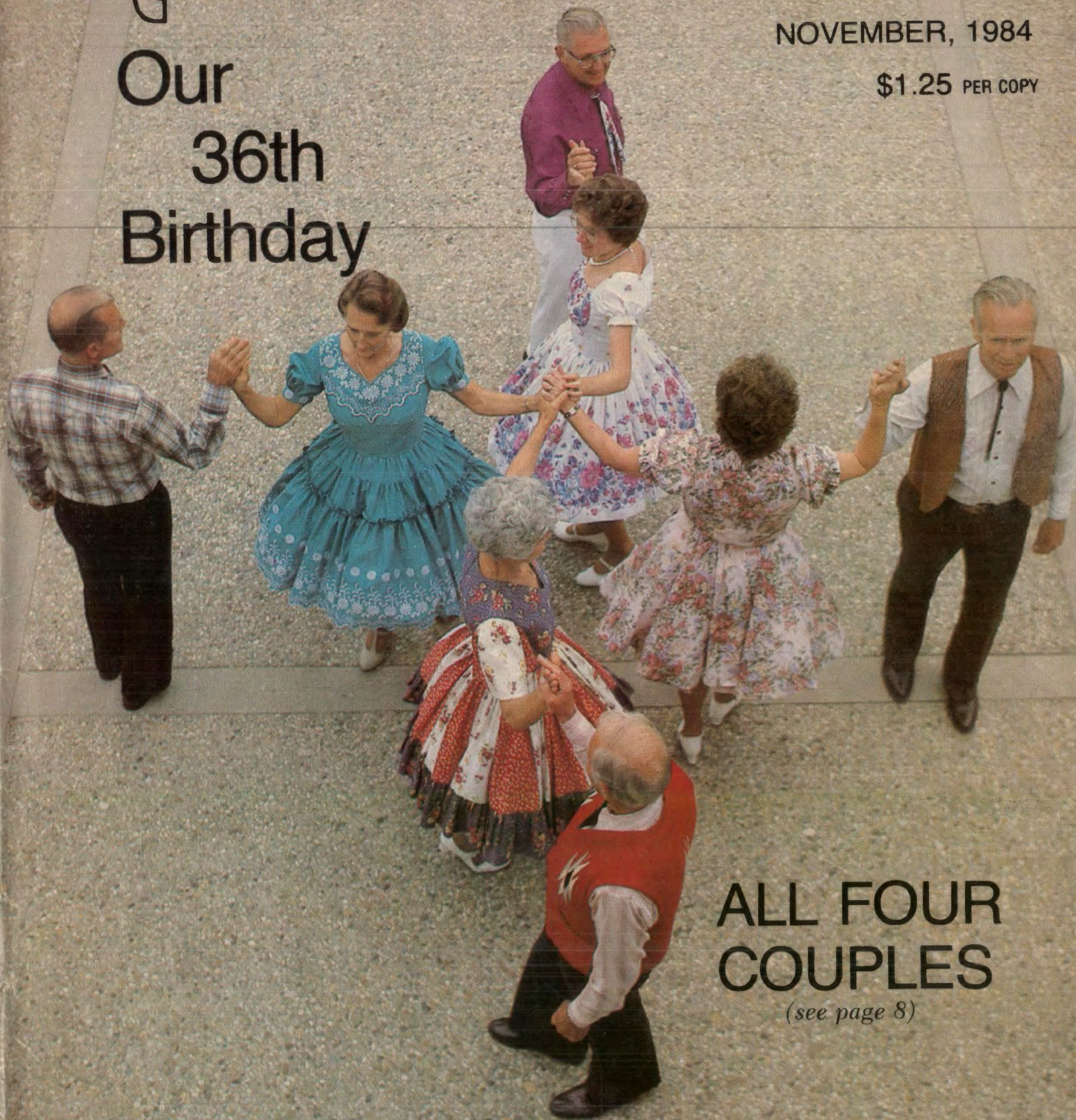


SQUARE DANCING

NOVEMBER, 1984

\$1.25 PER COPY

Our
36th
Birthday



ALL FOUR
COUPLES

(see page 8)

official magazine of The *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

We do not grow too old to dance

. . . we grow too old because we don't dance

HERB GREGGERSON, the late, great caller from El Paso, Texas made that statement in an early issue of *Sets in Order*. Over the years special "gems" have popped up in these pages and it seems fitting, on our anniversary, to include a few here. *(From the late Ed Gilmore)* To present a convincing argument in favor of square dancing, it is not enough to establish it as a traditional American folk activity. It is not enough to say that it is fun, relaxing, wholesome, healthful. . . men must be sold on the values of dancing itself. If our square dancing offered nothing more than physical exercise set to music, the values of participation would be limited. Actually, the physical act of square dancing, like the folk dances of all nations, is the body within which the spirit lives, and that spirit is expressive of the beliefs, the customs, and the traditions of the people who founded it. . . I am more convinced than ever that square dancers are the same everywhere
—the most terrific people in the world.

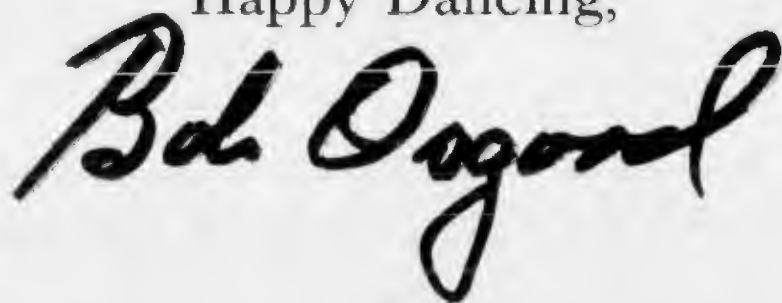
Very often our editorials have emphasized that the activity is square **DANCING**, not square standing, square walking or square drilling. *(From Paul Truelson)* Did you ever stop to think that the really important part of dancing is the music that sets the rhythm to accompany the figures we go through? And you can't have music without harmony! For that reason, you can't really have square dancing unless it's a pleasant, smooth and harmonious experience. That could be the definition of true square dancing.

We've always enjoyed this quote on the caller. . . "I can't be sure just what it was about him, but we all had the feeling that as he called for us he really loved the dancers."

And, most appropriate for this election month here in the States is a bit of good sense that will go well anywhere. . . Surely it is our right as citizens to stand for principles and to back the candidates and ideals which we endorse, and it is also right that we keep square dancing filled with the fun and comfortable dancing which we all need. So let's keep politics out of square dancing.

That's it for our 36th birthday. We're looking forward to a banner year for square dancing in 1985.

Happy Dancing,

A stylized, handwritten signature in black ink that reads "Bob Ogden". The signature is written in a cursive, flowing style with a large, prominent 'B' and 'O'.



November, 1984

NOVEMBER IS ALWAYS rather early to predict the success of this year's program for recruiting new dancers, but if the optimism of the dancers, dancer leaders and callers with whom we have talked in recent months is any criteria, the planting will have been a successful one. From a readiness standpoint, 1984-85 could be a banner season — but then, we've said that before.

Much depends on the next few months and how we go about working with the new dancers—how welcome we make them feel, how many promises, used during the period of recruitment, we keep. Is square dancing really fun? Is it a friendly, couple activity? Is it inexpensive? Our promises were good enough to entice the newcomers; now it's up to us to implement those promises.

Whether you are a caller/teacher for one of

the new groups, a member of a club sponsoring a class or one of those volunteering as a helper to assist in the learning process, here is a suggestion:

Be patient. How many times have you heard it said, "Remember, you were once a beginner too."? What's the rush? Remember, no two classes are exactly the same and no two groups of individuals have exactly the same composite learning speed so, dancers, be patient with the newcomers and with the caller/teacher. Far better that he or she take an extra two weeks during class time to teach, in depth, all of the basics on your list, than to rush through and then realize in a few months that only a small portion of those who originally signed up are still with you.

If you ever had a goal with these beginner classes you have worked so hard in helping to develop, then let it be that this year, 1984-85, will be the season when the largest percentage of those entering class will not only complete the lessons but will be happily absorbed into a square dance program that meets their needs. It has been estimated that the average new dancer has a nine months' square dance life expectancy. Let's change all that and do whatever is necessary to make sure they will still be dancing several years from now. They can be, you know, *with your help.*

SQUARE DANCING

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Happy Birthday To Us

THE PRECEDING SECTION may have sounded familiar to you. We've written something like that each autumn for 36 years — since the first issue of *Sets In Order* in November, 1948. Little else has remained the same.

We've watched, along with you, as square dancing has cracked open its contemporary shell and grown to amazing proportions. The early *Sets in Order* magazines are small compared to today's editions. The name, **SQUARE DANCING**, replaced the original on the cover in November, 1963. Then, after a lengthy study by a gold ribbon committee, this organization became The *Sets in Order* American Square Dance Society and **SQUARE DANCING** Magazine became the official publication.



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At that point, greater emphasis was put on non-magazine service projects — The Hall of Fame, recognizing outstanding leadership in the activity; The Silver Spur, rewarding meritorious unselfish contributions to the field of square dancing and other projects. A yearly scholarship, which has directed thousands of dollars toward assisting individuals who need financial support in order to attend a caller/teacher school, has received continued support from The American Square Dance Society.

Someone recently asked us (after noting a rather plaintive query in the magazine for additional manpower) if we hadn't grown a bit tired and, after 432 issues, if we weren't beginning to talk to ourselves? We suppose after such a long period of time, one might occasionally feel exhausted. However, the people we have worked with and the flow of communication with square dancers from all states and provinces in North America and from so many countries overseas really hasn't allowed time for us to become bored.

The magazine has provided a continuing challenge for us and in many respects has served as a communication link with hundreds of thousands of dancers throughout the years. . . we have been truly fortunate. Now, we look toward another year of publication as a *new* challenge. Thank you for continuing to read **SQUARE DANCING** and for telling others about us.

What A Past!

MOST OF US at one time or another have had the experience of cleaning out a basement, an attic or a garage, only to find, shortly after starting, that something of this nature is not without its hazards and is certainly not a task to be considered lightly.

Let's say that you start out with all good intentions then, noticing a stack of newspapers and magazines, decide that here is a good place to make a great dent in the stack of litter that has been collected over the years. You start in.

Halfway down the pile is a mid-December, 1941, issue of *Life Magazine*. You think: "I'll take just a glance at it before throwing it away." That's your first mistake. Next thing you know, you're sitting down on a box going

through the magazine, page by page. You finish that copy and, what's this? An old copy of *Liberty* and here's a *Saturday Evening Post* and a 1938 issue of *Colliers*. It just wouldn't be right to toss them aside without glancing quickly through each one. Then you realize that you've been at it for six hours. The "discard pile" is minimal and your good intentions for the cleanup program have gone *down the drain*.

☆ ☆ ☆

In a way we've been going through a similar experience for the past 14 months but instead of *Life*, *Colliers* or *The Saturday Evening Post*, we've been going through back issues of *Sets In Order* (SQUARE DANCING). The task of

putting together *The CallerText* started out as a moderately simple project. We were going to take just the chapters from the Callers Text Book, that have appeared in the magazine since 1970, and along with the more recent Callers Notebook series, put it all together into book form and get the project over once and for all.

Then, Bill Peters, who has been sharing editorial chores with us, suggested that we might look seriously at some of the irreplaceable words of people like Ed Gilmore, Lloyd Shaw, Lee Helsel, Bob Van Antwerp, Bruce Johnson and others who had contributed thoughts directed to callers prior to the time the Callers Text Book series started.

(Please see **TEXTBOOK**, page 64)

There's a need for Controlled Enthusiasm

FROM TIME TO TIME we hear of incidents of dancing exuberance that, when uncontrolled, have caused injuries, not only to the person involved in the frivolity, but other dancers who "just happened to be in the way." Tales of an arm flung out, a high kick or some unexpected gyration have caused spectacles to be broken, clothing to be torn and sometimes painful bodily injuries.

A recent article in the *Yuma Arizona Sun*, bearing the dateline Evansville, Indiana, said in part, "A man who got a real kick out of a square dance two summers ago, has sued an Illinois girl for 'negligent, unreasonable, and uncontrolled dancing.' John Doe (not his real name, of course) of Evansville charged that his left leg was permanently injured by a kick from Suzie Blank (fictitious) during a July 3, 1982, square dance. Miss Blank was 13 years old. . . ."

Cases of this type don't reach the front pages of our newspapers too frequently but, when they do, they tend to attract attention. Whether the Evansville incident finds the young dancer guilty of negligence or not, this nevertheless points out the importance of smooth, considerate dancing. It also suggests the importance of clubs, callers and individuals being protected with adequate insurance against such eventualities.

Square Verse—Beryl Frank

IT'S ABOUT TIME we saluted Beryl Frank, that sparkling individual whose human and humorous verse has brightened these pages many times over the years. Usually relegated to some back part of the magazine where we appeared to have a need for such a lift, this month we bring Beryl forward — up to the front — so we can say "thank you." Here's her latest.

I Love You, But —

You are my one and only, dear
The best one in the square
With just one slight exception —
When I look and you're not there.

On Skirt Work

I held my ruffles daintily
I knew how they would fall
I gave my skirt a lively shake
And then forgot the call.

When Duty Calls

My household chores are numerous
From scrub the car to feed the pup
I think I'll chuck it all, my friend
For swap around and couple up.

Sad Sad Fact

Refreshments were delicious
So I took some of this and that
It was such a tiny pleasure so
How come it made me fat?

The Australians Look at Physical Fitness



SOME YEARS AGO — memory seems to tell us that it was during the Kennedy years in the White House — our government sponsored a physical fitness program, encouraging us to walk more, eat less and shed unwanted pounds. Square dancing was never included, officially, as one of those activities recommended for effective weight loss.

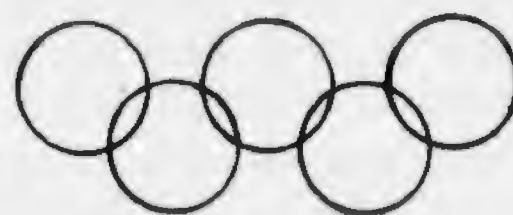
Never fear, however, the Australians have set the record straight. In the *Brisbane Sunday Mail* during this past summer, an article stressed the importance of watching the waistline and one of the series of articles included a calorie table that shows square dancing in a very favorable light.

At the low end of the scale of calories

burned up per hour was sleeping (80) followed by standing (140). At the other end of the scale, was running/10 mph (900) and skiing (600). Right smack in the center of the list was *square dancing*, which, according to the article, burns off 350 calories for each hour or, in a two-and-one-half-hour dance, 875 fat-producing calories — beating out walking (210), cycling (210), bowling (270) and swimming (300).

Of course, one has to assume that all the calorie losses need to be counted at some time in the evening *before* the refreshment break. At any rate, it's nice to know another plus factor for our favorite hobby. Thanks to Ivor Burge for sending along the clipping.

A Last Shot at the '84 Olympics



EARLIER we were speaking of the recent Olympics and it hardly seems appropriate that we should leave the subject with just that one short comment. For us the entire event here in our own backyard had special meaning. As a 14-year-old boy when the Olympics were first held in Los Angeles, it was right in the middle of a depression with no television and very limited radio coverage. It was obvious that what little we would share of the Olympics would be what we might pick up from friends fortunate enough to attend. Somehow, before the events were over, we fell heir to a 50¢ ticket to one of the lacrosse matches and later inherited a \$2.00 ticket to see some of the amazing track and field events. One just doesn't forget things of this sort.

Now, all these years later, the Olympics had returned and this time, in addition to spending an abnormal amount of time in front of the

TV set, we took in the opening and closing ceremonies (92,000 plus in attendance for each event in the Los Angeles Coliseum) and a semi-finals soccer match — Yugoslavia vs Italy (100,050 in the Rose Bowl). No need to tell you they were all amazing. The opening ceremonies especially outdid any spectacular we had ever witnessed. Just being in the Coliseum, taking part in the card stunt and watching, as many thousands performed with hair-trigger timing, was fantastically impressive.

Perhaps it's a little thing but it's often the little things that make the big difference. We couldn't help but be aware of the attention to so many of the little details. (Now, if you're wondering how we're going to tie this into square dancing, just a word of explanation.) We've always appreciated a square dance club that was well run, a hall that was neat and clean, and dancers who showed by the way

(Please see **OLYMPICS**, page 68)



You're So-o-o

Olde Fashioned



FRIENDS OF OURS who have been square dancing many, many years and who take pride in dancing smoothly according to the Callerlab styling definitions, recently encountered an interesting experience. While attending an association roundup in one of California's beach cities, they shared a tip with three couples they hadn't met before who had a way of dancing that was, to put it mildly, *quite different*.

According to our friends, the others weren't just promenading in a skirt skater's position, using a swing instead of a do sa do and sliding to a line in place of circling to a line, their allemandes were done with a kick, and the gyrations put into many of the basics showed an incredible amount of originality.

You're Smooth, But...

When the tip ended and thanks were extended around the square, one of the dancers said to our friends: "You folks certainly are smooth dancers and we enjoyed dancing with you, *but* the way you dance is so old-fashioned!"

Not knowing exactly how to take this, our friends thanked them, but couldn't help but be amazed that, at a time when so much is being done to underscore the importance of uniform dancing, their style should be considered "old-fashioned."



Let us tell you what old-fashioned means to us. We're not referring to the traditional dances, the quadrilles or contras, rather we are thinking of a period when contemporary square dancing was just coming into its own, when most people danced only within the limits of their own clubs or social groups. As you may have heard, there were a number of ways to do each of the fundamentals. In areas where dancers stayed pretty much within their own club, the actual basics may have

differed from one group to the next. Dancers, at that time, simply weren't attending dances other than their own, so what they danced and how they danced wasn't all that important.

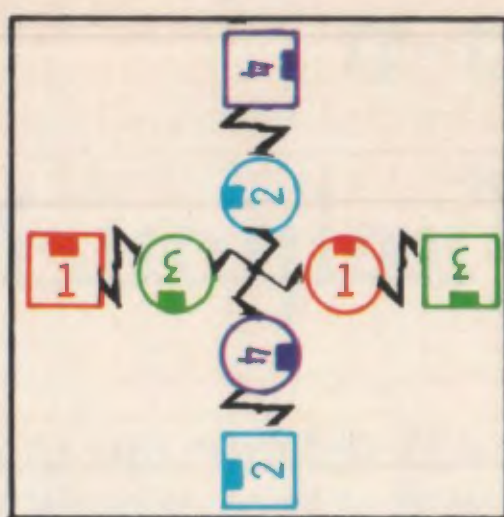
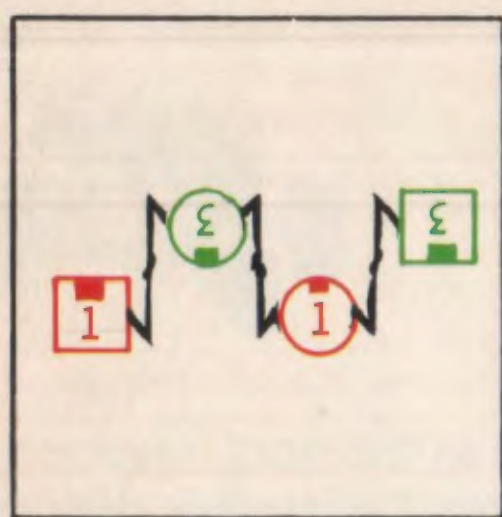
Non-Uniform Dancing

Then came square dancing's "explosion." Folks began to visit and dance with others. Several groups would join together for a large affair. Associations were formed for the prime reason of sponsoring big dances and sometimes the number of dancers reached up into the hundreds. Just to make a point, let's say you had learned to do an allemande left with hands up in a pigeon wing. Suddenly, you meet a corner who uses a forearm turn, then five minutes later, you encounter a floatout allemande. Before the dance is over you might have run into a number of positions for a waist swing, and promenades could be seen in var-souvianna position, in open and closed escort, skirt skaters, joined hands in front with right hands on top, or left hands on top, etc. Folks whirligigged, kicked and twirled in a grand right and left and promenade. The kicking could be risky business — it was not unusual to see someone bodily bashed or to see spectacles flying across the floor.

We think of *this* style of dancing as being "old-fashioned."

Let's face it, with the many available choices, we might have selected any one of the promenades, swing positions or allemandes — polished up the movement and said, "This is the standard." When square dancing had its first opportunity to tie the loose ends together and select styles for each of the basics, it was done democratically, taking into consideration the many areas where square dancing was thriving.

Truthfully, there had to be some changes made. In the long run, they were all accepted. (Please see **OLDE FASHIONED**, page 70)

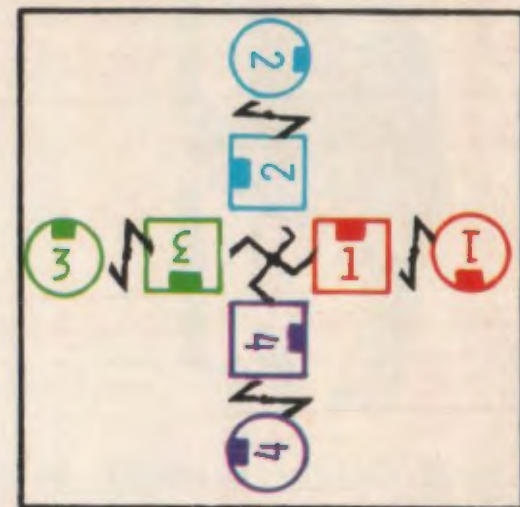
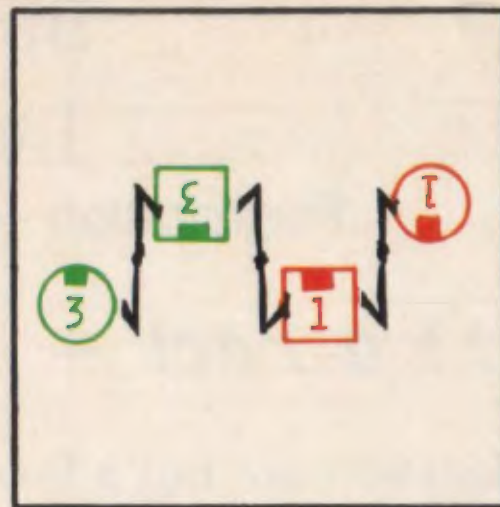
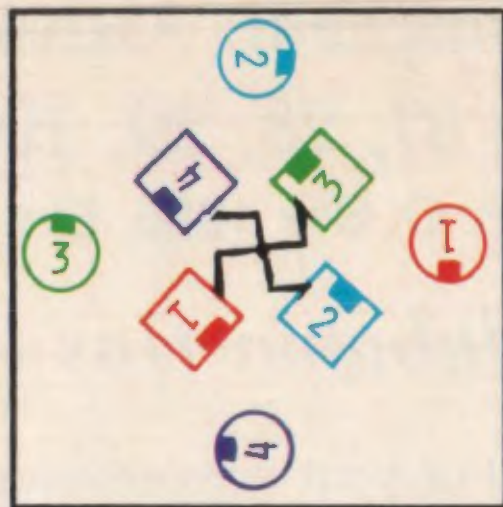


SWING
THRU

THE ALL EIGHT CONCEPT

BACK A NUMBER OF YEARS prior to the time that basics were the determining factor as to whether square dancing was simple or complex, callers found that by changing things slightly an otherwise *garden variety* of a dance could become something *very tricky*. Taking a two-couple basic and turning it into an all four couple action provided the unexpected and added variety to the program.

A good case in point was the old Life On the Ocean Wave. In the second part, customarily the two head men would turn by the right hand halfway around in the center of the square and then switch to a left hand star and, retaining the star, would give their free right hand to their opposite and, in this ocean wave, would balance forward and back.



Somewhere along the line an adventure-some caller decided to have all four men make a right hand star, turn the star 180°, then make a left hand star and turn it 360° until each man had joined right hands with the opposite lady (forming a wrong way thar) and balance forward and back.

Since those earlier times, callers have discovered it possible to change many two couple figures into four couple figures — the pass thru and right and left thru as we demonstrated them last month were two examples. The all four Susie Q and all four spin the top are others.

Following the color shots from the square, we see how the very familiar swing thru works as an all-four-couple movement.

Following the definition, the dancers in a wrong-way thar with ladies in the center (1) will turn 180° with the right hand (2) then those reaching the center will make a left hand star (3) turn it 180° until contact is made with those on the outside to form a new wrong way thar (4) and complete the all-four-couple movement.

Above each one of our action photos you'll find the diagrams of the movement first as a two-couple operation and beside it, the all-four couple action as depicted in the photos. Over the years we've covered many of these four couple adaptations but callers are continually uncovering movements that expand well to this concept and we'll include some of them in the future.

□ □ □



34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

Registration — P. O. Box 1985, Eva, AL 35621

It's a Fact — Alabama Has it All

WHEN, WHERE, WHO AND WHY are but a few of the facts Alabamy Bound dancers need to know about Convention '85.

When summer rolls around again (temperatures in Alabama, during the month of June, average between 75 and 79 degrees), you'll be pleased you planned early so that you can enjoy to the fullest the dancing days you'll spend in Birmingham.

Who? Why, you of course, along with your hosts: the dancers, callers, round dance cuers, clogging instructors and contra prompters of the State of Alabama.

Where? Well, to be specific the main events will be held at the Birmingham-Jefferson Civic Center and Boutwell Auditorium, which is connected to the Civic Center by a beautifully landscaped commemorative Garden Walk. The Center, which covers 23 acres or four city blocks, is located in downtown Birmingham adjacent to Interstates 59 and 65. Challenge dancers will be treated to two halls by walking across the street to the Hyatt House. In addition, cloggers will enjoy the Alabama State Fairgrounds where a continuous clogging program is planned.

Why? Because square dancing is *friendship set to music* and nobody knows more about friendship and hospitality than your southern hosts. And there are countless other reasons, so let's continue with the facts.

Housing: A comprehensive package has been put together to respond to each housing preference and budget. Thousands of rooms have already been reserved at hotels, motels and dormitories in the Metro and surrounding area. Camping facilities are the finest anywhere. Remember, all requests for housing reservations must come through the Convention Housing and Registration Committee.

For your convenience, there is a registration form in the center of last month's **SQUARE DANCING** Magazine and also a listing of the camping facilities on page 24 of the October issue. For additional information, including forms, contact Gwennell and Lenear Taylor, PO Box 1985, Eva, Alabama 35621. Telephone office (205) 739-3522 or residence (205) 734-9290.

Travel: Because of its central locations in the southeast, Birmingham is an easily accessible destination. Approximately 100 flights arrive daily from all over the country. If you travel by car, you'll find Interstate systems provide convenient routes from any direction. Birmingham is served by two buslines: Greyhound and Trailways. The Transit Authority provides in-town routes and maintains trolley-style buses in the downtown area. Daily railroad service is provided by AmTrak, originating in New York City and New Orleans.

And another very important fact will rarely be disputed. Square dancers do love to eat!

Fun Facts On Food

Over 250 restaurants in the Metro area serve everything from fast foods to gourmet cuisine with an emphasis on southern style vegetables, seafood from the Gulf of Mexico and real barbeque, smoked over a wood fire and bathed in a savory sauce. Barbeque to Alabama is what crabcakes are to Maryland and you may satisfy your cravings at Old Plantation, Carlile Brothers, Ollie's and the Tired Texan, to name but a few fine eating places.

If you lean toward the unusual, go to Baby Doe's, located high on the edge of a hill overlooking the city. This restaurant is designed to look like a silver mine and focuses on the
(Please see **NATIONAL**, page 73)



Canadian square dancers in a rehearsal for the Gala. Photo by Lorne Bowerman.

TV and STAGE SQUARE DANCING

by Barbara Florio Graham, Gatineau, Quebec, Canada

Last December, Bobbi Graham received a telephone call from Canadian Broadcasting Corporation Ottawa who had been advised that the Premier of China would be in the city one month later and an hour-long "gala" was being put together for his benefit and for international television. "Could she get some square dancers to perform?"

Bobbi is Public Relations Consultant to The Canadian Square & Round Dance Society and Fashion Consultant for "Canadian Dancers News." This is the story of how and what Bobbi put together, along with some all-important suggestions for anyone who is going to produce square dancing on stage. — Editor

THE TIMING COULDN'T HAVE been worse. I would have to coordinate dancers and a caller over the holidays when no clubs would be dancing. Union rules forbid recorded music, so a musical selection would

have to be chosen and arranged for the Arts Centre Orchestra with only one rehearsal with the orchestra to accustom the caller and dancers to this new experience. . .

I saw this gala as a marvelous opportunity to promote dancing across Canada, via national television, as well as among distinguished guests in the audience, and a time to demonstrate the wide range of ages in the dance community . . . I decided to use caller, Paul Adams, who works with children and teens because they would be used to his voice. Because of lack of time, we (arbitrarily) selected six squares from three clubs.

The singing call, "The Best Things in Life Are Free" was chosen and the music put on a cassette tape and delivered to the conductor who would arrange the music. Some visually striking but simple choreography was worked out.

I wrote out detailed instructions for the

dancers, including where to park, where to meet for rehearsals, what to wear for the performance and some basic information about television and theatre makeup. Backup dancers were provided in the event of some unexpected contingency. Backstage etiquette was covered. I told the dancers to always expect the unexpected. Erratic rehearsal times (there were 15 hours all told) created problems for dancers who worked or attended school. The CBC prepared printed schedules for the dress rehearsal and the program but no one gave us a copy. However personnel at the National Arts Centre were wonderful. The wardrobe room offered to iron our dresses and take up hems, when needed, or sew a button on.

The Performance

We assembled in Hall A and snacked on fruit and muffins while the classical pianist, Monica Gaylord, warmed up on the only available piano — in our midst. Somehow in relays we all managed to get dressed and made up (volunteers even applied eye shadow to the lids of our male dancers!). The waiting was agonizing as we had no TV monitor and could not watch the show in progress. We did warm-up exercises and went through the square dance routine “just one more time.” Then . . . the assistant stage manager took half of our contingent around to the wings on the far side while the rest of us gathered on the near side. One of our 12-year olds coughed and someone was there with a cough drop. The tension was palpable.

Suddenly we were announced: The Canadian Square & Round Dance Society. Those who saw the telecast know how perfectly it went! What they don't know is how impressed I was with the patience, stamina and discipline of our dancers. Throughout the undertaking they remained cooperative, cheerful and totally in control. Of course our brief demonstration to a live orchestra did not allow us an opportunity to show as much of modern square dancing as we would have liked nor did we have an opportunity to show the grace and beauty of round dancing. However the performance was significant in many ways:

- 1) It raised square and round dancing to the level of other important cultural contributions to Canadian society.
- 2) It created public interest in the activity.

3) The words “square and round dance” were pronounced twice by the hosts and printed twice in the credits which, combined with the three-minute visual of the dancers, provided much more than a 60-second commercial. The cost if we had purchased this network air-time would have been over \$20,000 plus production costs.

4) The selection of our dancers created the impression that the activity is for all age groups, all shapes and sizes and is family oriented.

5) Every dancer gave the impression of having a wonderful time (in spite of butterflies and anxieties). Viewers were bound to think, “That looks like fun.”

☆ ☆ ☆

Here are some general suggestions for stage dress and makeup which we used but should be considered for any similar situation.

Men: Wear socks that match your shoes or slacks but no white socks. Apply plenty of antiperspirant and wear an absorbent under-shirt as TV lights are hot.

Ladies: Wear pettipants (some of the audience in the front rows will be looking up at you). Bring extra pantyhose, check hems, buttons, seams, shoe straps, bra straps, etc. Avoid dangling, clanging jewelry, especially long drop earrings and bracelets. TV lights will be hot so don't wear anything with too high a neck or tight sleeves. Dress shields are a good idea if you perspire heavily.

Make-Up: Wear your normal foundation (one you'd wear for evening) plus powder if your skin is oily. Seniors should avoid powder. Select a clear red or copper-toned lipstick, preferably a dark shade; have it with you to apply more, if necessary. No blue tones of lipstick or rouge as they do not look well under TV lights. Avoid frosted lipstick or eyeshadow and blue or green shadow shades unless they are very dark and greyed. Eyeshadow is important. Use a subtle taupe, brown, plum or grey tone and use mascara in black or brown.

Be Prepared for Questions

Here are some basic questions interviewees should be prepared to answer from the media. Be ready to present a positive picture of dancing, with specific information from your own dance history. Check your records so you'll know exactly how many out-of-town conventions you've attended and where, plus

other anecdotal information that might be interesting.

- 1) How long have you been dancing?
- 2) How did you get interested in square or round dancing?
- 3) Is that how most dancers begin?
- 4) What is the age range in your club, in your area?
- 5) How many clubs are there in this city?
- 6) How many couples are in your club, in the average club?
- 7) How many weeks does it take to learn to dance at the basic level?

In addition be sure to emphasize:

1) There are no competitions involved. (If you are told that competitions do take place occasionally in certain areas, reply that this is not a necessary part of square and round dancing, nor is it common.)

2) There is no need to advance to a higher level if you do not wish to. (Point out that many dancers dance at the same basic level for years.)

3) It is a chance to socialize with people you'd never meet otherwise, from all walks of life, other ages, religions, ethnic groups, educational background etc. "The one thing we have in common is our love of dancing."

4) It is one of the least expensive forms of recreation available today.

5) It is open to all, including those with physical disabilities.

Miscellaneous Things to Consider

Here are some basic stage directions and information to consider:

Stage right and *stage left* refer to your directions when you are on stage, facing the audience. *Up* is toward the back of the stage; *down* is toward the front (the audience).

Have a *leader* for each square who is responsible for seeing that everyone in that square is where he or she is supposed to be at all times. It is helpful to have alternate leaders, as well.

Have a *check-in* procedure so that the director will know where everyone is, also an arrangement to let someone know if you leave a rehearsal to make a phone call, go to the restroom, etc.

Arrange a *security* person who will take charge of wallets and other valuables when you are on stage. Leave as much as possible at home.

Have a supply of *emergency equipment* on hand such as band-aids, safety pins, etc.

TV Participation

The following should be considered:

1) Ask for written rehearsal schedules and definite assignment of rehearsal hall(s) and dressing rooms.

2) Ask for a TV monitor in the rehearsal hall, as well as coffee and some type of snack food(s).

3) Make sure a backstage speaker is hooked up in rehearsal hall.

4) Insist upon a microphone for the caller at all rehearsals.

5) Check security arrangements at the garage; ask for parking vouchers.

6) Request approval of program information, arrangements for presentation line, TV credits, etc.

7) Provide room temperature water and chewable vitamin C tablets for caller; remind him not to have coffee, milk, ice cream or chocolate during the three to four hours preceding the show.

8) Color coordinate outfits not only with couples but within squares.

9) Remind dancers not to look at the audience, the caller or their feet.

Tips on Televising

1) Open up squares to show dancers more clearly on overhead cameras.

2) Open up stars. In Alamo stars, women should back in as far as possible so that all arms are extended full length. When they balance out, they should go straight out in the direction of the square, whereas men should move into the centre on the diagonal.

3) Do Alamo balances dropping corner's arm; men raise free arms to form reaching star in centre, palms out and fingers together.

4) Watch consistency of free arms, skirtwork, hand and arm positions.

5) In circle right or left, women should do a turning step to set skirts flaring.

6) Utilize slight backward balance at start of grand right and left.

7) Incorporate half sashays and twirls where possible.

8) When approaching a camera, look right at the camera and smile, with a slight tilt of head to acknowledge audience.

9) Curtsies take the weight on the back foot.

□ □ □



The **BASICS** tell a Story



SO YOU'VE BEEN DANCING three years. You love the activity; you enjoy the friends you've met. You think the caller who taught you to square dance is the greatest! You haven't attended a National Convention yet but it's on the agenda for the future. In other words, you're "sold!"

Perhaps on occasion, some of the club members will be talking about a basic movement you've never heard of. Thinking that it might be something in one of the Advanced programs you ask, only to find that it's a movement that at one time held a place on the basics list but somewhere along the line was pushed out to make room for more recent choreography.

What happened to the couple backtrack, to arch in the middle and the ends turn in and a whole raft of other basics? To get the answer, one needs to leave the present and look back at the lists of basics callers have used in the period from the late 1940's, just prior to the time when the curtain went up on contemporary square dancing. Here's 20 basics that a dancer needed to know 36 years ago.

Twenty Basic Movements

- (1) **Do sa do** — to include seesaw, all around your left hand lady
- (2) **Swing** — to include arm swings, do paso, catch all eight, courtesy turn
- (3) **Promenade** — to include single file and half promenade
- (4) **Pass thru**
- (5) **Split the ring** — to include around one, around one to a line, split your corner
- (6) **Stars**
- (7) **Allemande**
- (8) **Grand right and left** — to include weave the ring
- (9) **Ladies chain** — to include grand chain, wheel chain

(10) **Right and left thru**

(11) **Sashay** — to include half sashay, full sashay, whirlaway

(12) **Turn unders** — twirl, twirl from a swing, promenade ending twirl, frontier whirl, California twirl, box the gnat, swat the flea

(13) **Allemande thar star** — to include shoot the star, throw in the clutch

(14) **Cross trail**

(15) **Turn backs** — from a right and left grand, from single file, couple backtrack, couple wheel around

(16) **Arch and under** — to include inside arch outside under, inside out outside in, ends turn in, right hand over left hand under, right end over left end under

(17) **Square thru** — to include left square thru

(18) **Balance** — to include forward and back, ocean wave ballonet, Alamo style

(19) **Facings** — to the middle, to your own, face out face in, face those two, face the sides

(20) **Grand square**

If you're wondering how much dancing could be done with just this small portion of language, you need to understand that square dancing was built more around pattern dances with lots of descriptive words and phrases.

By the late 50's the list of basics had grown in size and so had the necessity for increasing the number of lessons. By 1961, Sets in Order had published its first Basic Movements Handbook, a small edition just 3" x 5" in size. 10 Basics had been added and they were printed along with the recommendation that they were for those able to dance with the greatest frequency. The new arrivals were:

(21) **Bend the line**

(22) **Dixie chain** — to include Dixie grand and Dixie style

(23) **All eight chain**

- (24) **Eight chain thru**
- (25) **Wheel and deal** — to include single wheel
- (26) **Star thru**
- (27) **Wagon Wheel** — to include wagon wheel spin and strip the gears
- (28) **Do Si Do** (northern style)
- (29) **Eight rollaway with a half sashay** — to include eight spinaway with a half sashay
- (30) **Four couples right and left thru** — to include four couples suzy Q (Chinese knot)

By 1968 the list had grown and the number of class lessons in the areas had increased to 30, a comfortable maximum that covered the period from early fall to early spring.

At this time, it is interesting to note that with the addition of three brand new basics, the revised edition of the Basic Movements Handbook reflected only 24 basics. Yet there was no loss of movements. What happened, of course, was that a number were amalgamated into family groupings. The allemande thar star joined the allemande family (7), right and left thru (10) now included the eight chain thru, etc. In this manner, instead of ending up with 30 basics, our list numbered only 24. The additions, appeared in this order:

- (22) **Circulate**
- (23) **Swing thru** — to include spin the top and spin chain thru
- (24) **No hand movements** — to include run, fold, trade, slide thru

With the creation of Callerlab came a full study of the basics. Up to this time, in addition to the list retained by **SQUARE DANCING Magazine**, a half a dozen or more caller organizations had lists of their own — all similar but just different enough to underline the need for some universally acceptable list that *everyone* would adhere to.

When Callerlab released its first list of basics The Sets in Order American Square Dance Society and **SQUARE DANCING Magazine** made the decision to support the Callerlab lists after having published its final separate list which was divided into 50 movements for the Basic program and a total of 75 movements that could be taught in 30 weeks which it called the Extended Basics.

The foundational fifty are presented in the suggested order of teaching: (1) **Circle left and right** (2) **Walk (shuffle)** (3) **Forward and back** (4) **Honors** (5) **Do sa do** (6) **Waist swing** (7) **Couple promenade** (8) **Single file promenade** (9) **Square identification** (10) **Split the ring — one couple** (11) **Grand right and left — weave the ring** (12) **Arm turns** (13) **Couple separate** (14) **Allemande left** (15) **Bend the line** (16) **Courtesy turn** (17) **Two ladies chain** (18) **Do paso** (19) **Right and left thru** (20) **Ladies grand chain** (21) **Right hand star** (22) **Back by the left** (23) **Star promenade** (24) **Hub back out rim in** (25) **Circle to a line** (26) **All around left hand lady** (27) **See Saw** (28) **Promenade flourishes-twirls** (29) **Pass thru** (30) **Separate — go around one-two** (31) **Grand square** (32) **Frontier whirl (California twirl)** (33) **Dive thru** (34) **Around one to a line** (35) **Ends turn in** (36) **Cross trail** (37) **Wheel around** (38) **Box the gnat** (39) **Single file turn back** (40) **Allemande thar star** (41) **Shoot that star** (42) **Rollaway half sashay** (43) **Balance** (44) **Alamo style** (45) **Square thru** (46) **Half promenade** (47) **Star thru** (48) **Couple backtrack** (49) **Three quarter chain** (50) **Turn back from a right and left grand.**

The extension to 75 added the following: (51) **Turn thru** (52) **Wrong way thar** (53) **Slip the clutch** (54) **Eight chain thru** (55) **Ocean wave** (56) **Swing thru** (57) **Circulate** (58) **Run** (59) **Trade** (60) **Spin the top** (61) **Trade by** (62) **Wheel and deal** (63) **Double pass thru** (64) **Centers in** (65) **Cast off** (66) **Cloverleaf** (67) **Slide thru** (68) **Fold** (69) **Dixie chain** (70) **Substitute** (71) **Dixie style** (72) **Spin chain thru** (73) **Peel off** (74) **Pass to the center** (75) **Tag the line**

The Callerlab concept was to place the Mainstream basics in 48 family groupings with the suggestion that they could be handled in 30 lessons. However, it quickly became apparent that if treated as separate teaching units and removed from family groupings, a more realistic time frame for learning Mainstream was 41 lessons.

Earlier this year, Callerlab made a few slight changes in the Basic and Mainstream lists and froze these for four years or until 1988. The complete list in its suggested order of teaching has appeared in this magazine twice in recent months.

There's been considerable talk in recent
(Please see **BASICS**, page 74)

fashion
feature



A Uniform Costume



— with individuality

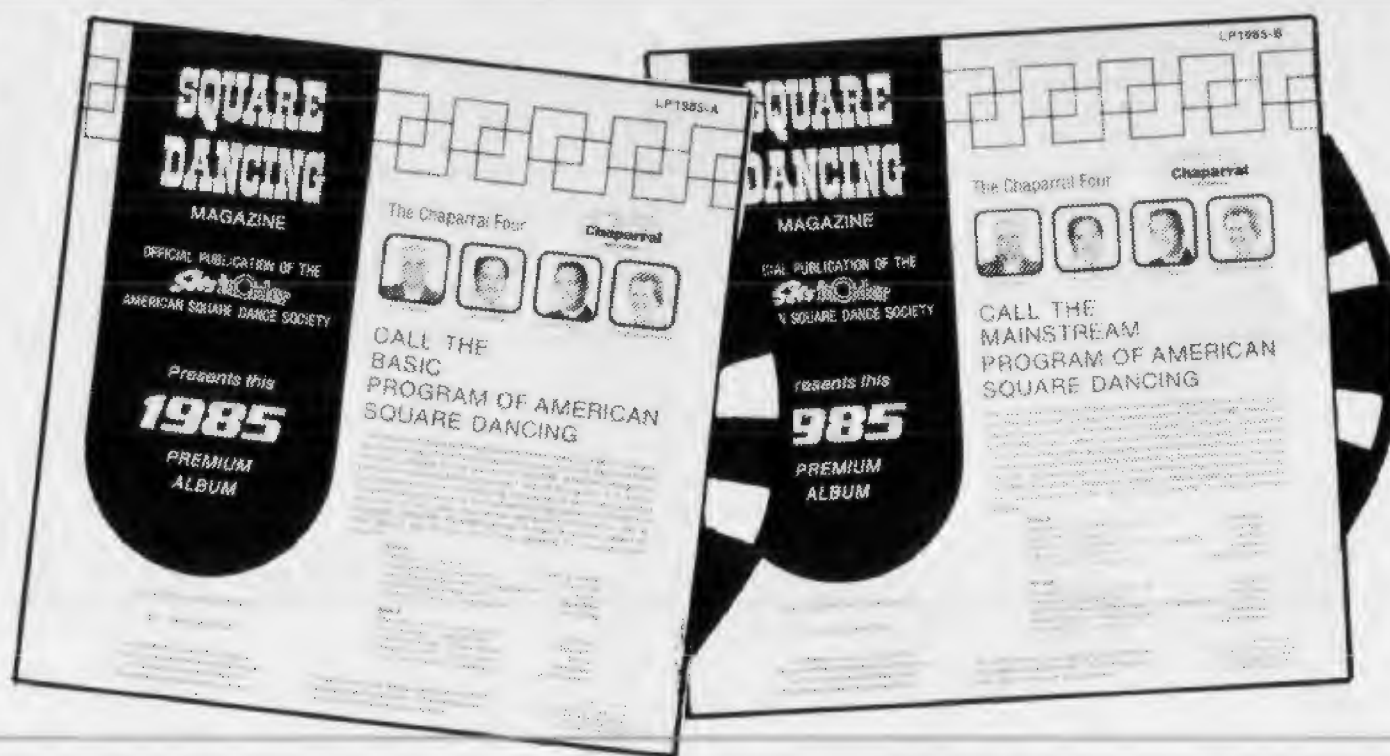
THE RAINBOW ROUNDS of Santa Barbara, California, have matching outfits which vary from year to year. Fabric and a similar skirt pattern are chosen by Marg Johnston; then each lady makes a bodice following her own preference but using the same material.

Jan Hawkins (facing page) models this year's outfit. Harmonizing colors of turquoise, gold, yellow, coral and peach are used in the five-tiered skirt. Each tier has a one-inch heading and all make a full circle. Jan's bodice has a modest scoop neckline with decorative stitching and petal sleeves, gathered at the shoulder, which are comfortable both to wear and for dancing.

Six of the club members gather to display the club dress and show what variety may be achieved by varying the bodices. Starting at the top of the stairs, Bonnie Washburn's blouse has a low, round neckline with darts in the front. The back of her bodice drops even lower and is squared off. The sleeves are bell shaped. Next, Sandy Thomson chooses a bodice with a shallow, round neckline which she has decorated with machine embroidery. The cape sleeves are loose at the bottom edge. Jan Hawkins is followed by Lottie Nelson who has selected an oval neckline with facing on the outside and self-piping. A box pleat is an added touch down the center of the bodice. Her sleeves are puffed, bell-shaped. Lois Cofiell selected a low, rounded neckline with self-facing turned to the outside. She added a midriff section and small puffed sleeves. Treva Nielsen designed a Mandarin collar joined to the bodice with one-half-inch narrow strips of fabric sewn in a fan shape. The sleeves repeat the fan shape at the cuffs. Treva's bodice is part of a body suit.

The Rainbow Rounds have accomplished the best of two sides of square dance fashions — individuality and club pride.

The PREMIUMS of '85



A MAGAZINE CAN GO just so far in adequately covering this many-faceted activity. It can tell in words and pictures all the particulars of what we dance and how we dance. However, without the sounds of square dancing, the story is only partially told, so the publishers added a third dimension by releasing specially recorded LPs geared to the times — capturing the music, calls and crowd sounds associated with square dancing.

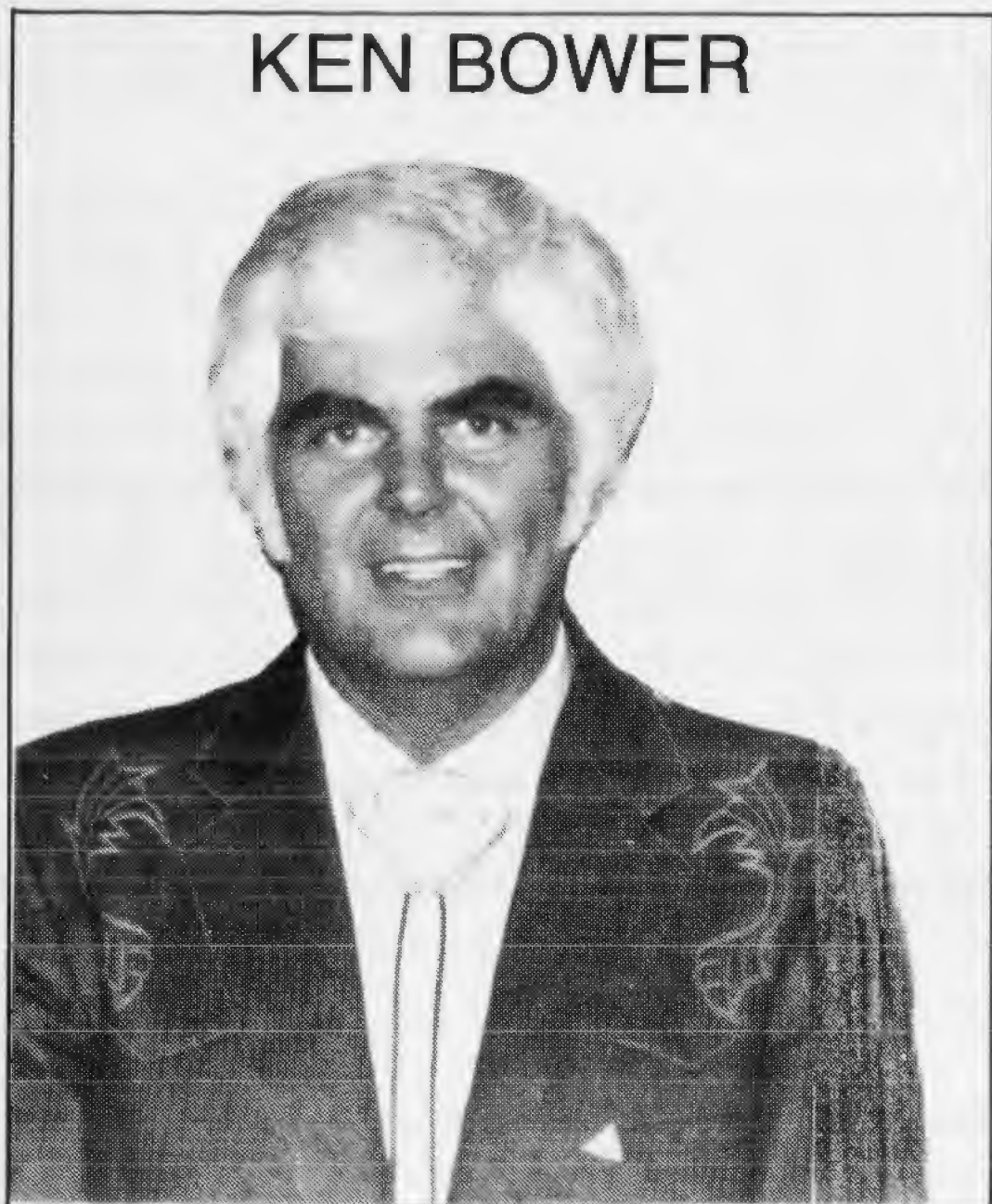
For 1985, we asked four callers, long asso-

ciated with Chaparral Records, to represent today's square dancing in sound. They have done this — in remarkable style. Each of the four quality 12", long-playing albums covers one of the Basic programs. Each caller does a patter call and participates in a singing call quartet on all sides of the four records. That's 10 calls per record — great for listening, wonderful for dancing.

You can't purchase these records anywhere, but you may have any of the four or all

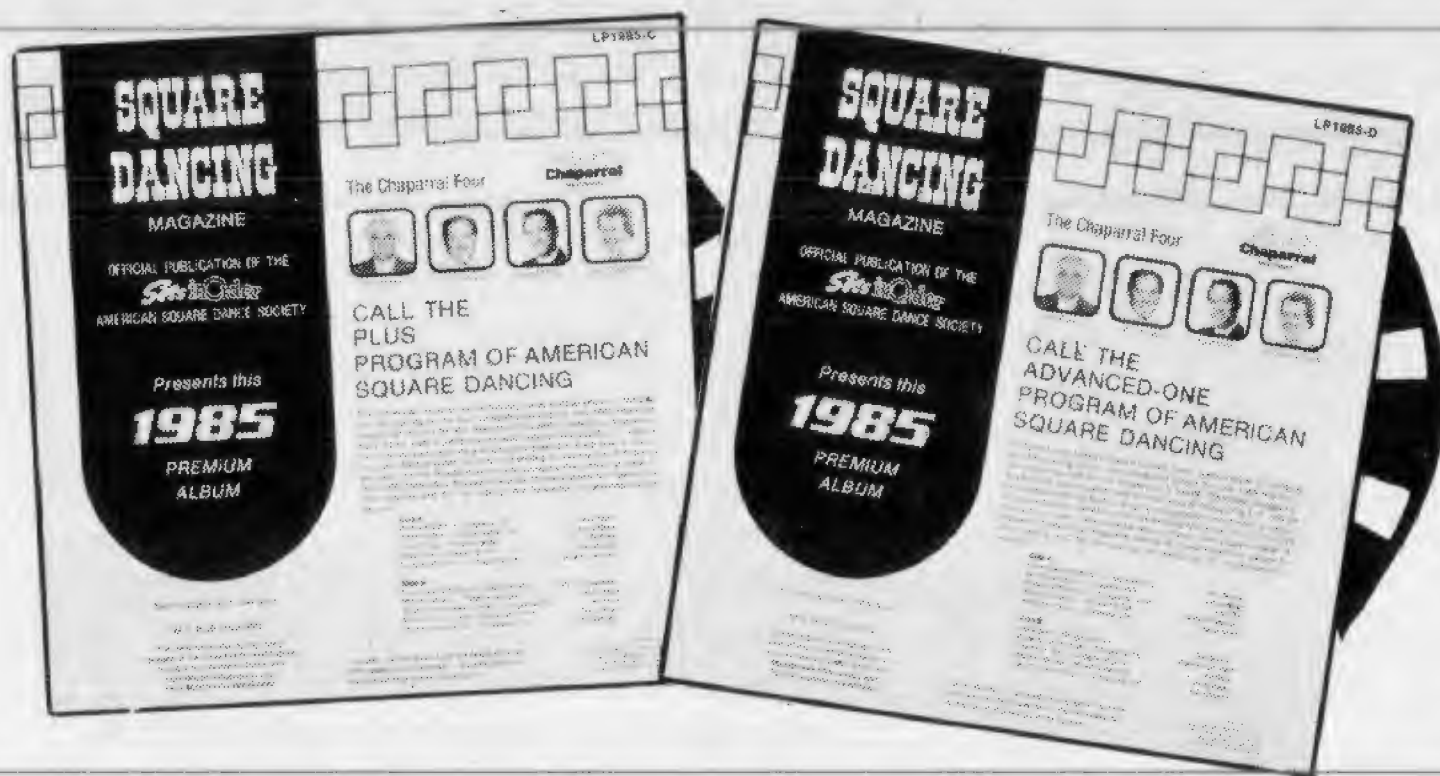
MEET THE 1985 LINEUP

KEN BOWER



JERRY HAAG





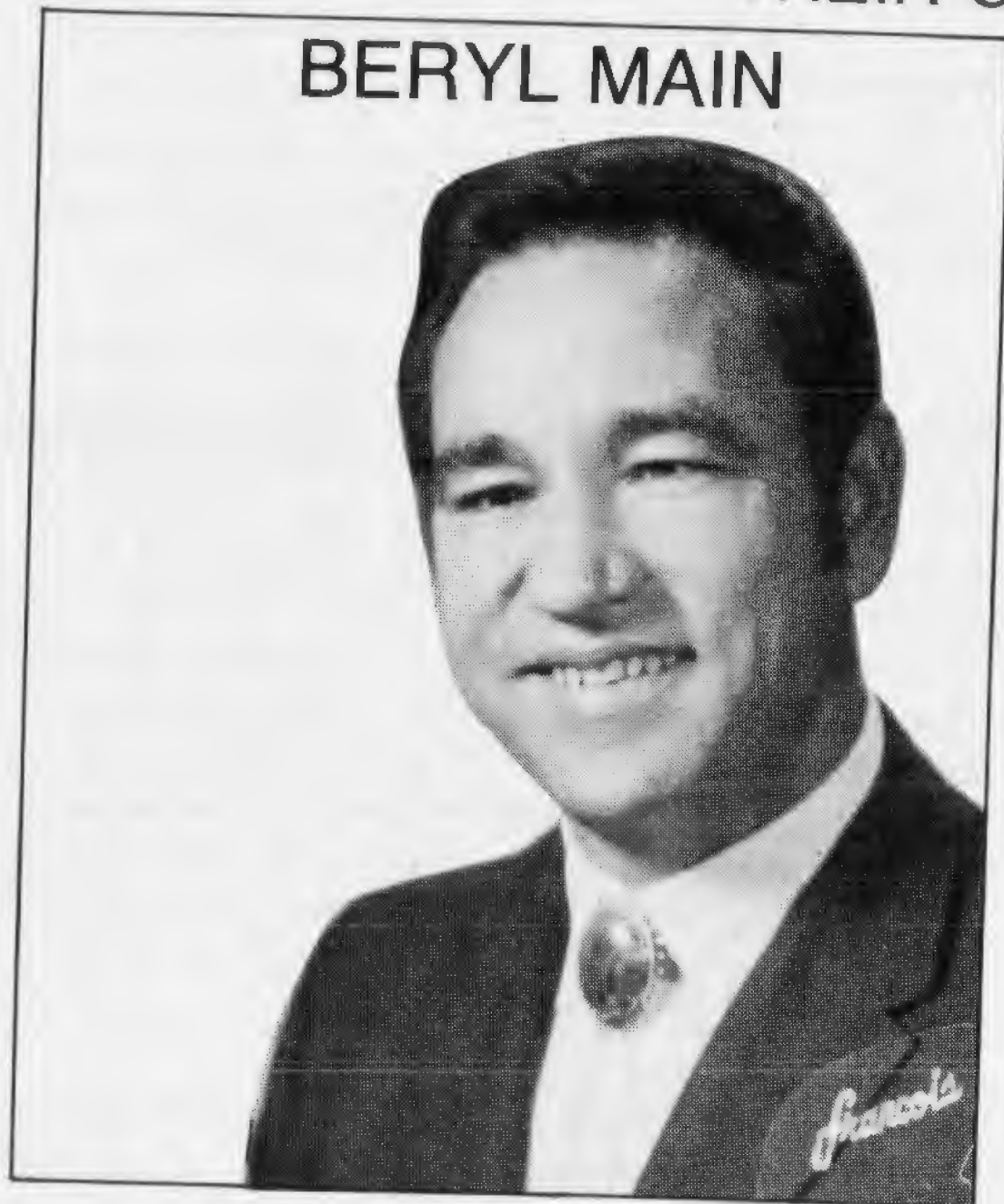
**Basa Nova Platter #1
Basa Nova Platter #2**

if you wish, once your subscription to **SQUARE DANCING** Magazine has been paid up through December, 1985. There's a minimal production and shipping charge, and all of the details will be sent to you with your next renewal notice. (If you aren't due to renew for several months, advise our circulation department. They'll give you a pro-rated cost to bring your sub up to date through the end of 1985 and you can order your "Sound Documentaries" right away.)

Callers — Here's a special premium for you. Two 7", 45 rpm records, four quality hoe-downs each extended to play almost five minutes. The two serve as one premium and are yours under the same conditions as the LPs. The tunes: HD 95 Laura, HD 96 Tricia, HD 97 Basa Nova Patter #1 and HD 98 Basa Nova Patter #2 are with the courtesy of Bob Ruff and Wagon Wheel Records.

THEIR GOAL: DANCING PLEASURE

BERYL MAIN



GARY SHOEMAKE





THE BOOKSHELF

AN ELEGANT COLLECTION OF CONTRAS AND SQUARES by Ralph Page — Published by the Lloyd Shaw Foundation, Inc., 1984. \$6.00 per copy, postpaid, Foundation's Sales Division, 12225 Saddle Strap Row, Hudson, FL 33567.

TEAMING UP A SECOND TIME to publish a collection of very special dances (*Heritage Dances of Early America*, 1976) this special work is a collection of material old and new, lines and squares, that have delighted the followers of Ralph Page and other enthusiastic dancers for many years.

Indeed it is *an elegant collection*, for in these pages you'll find descriptive material, explanations, the actual calls and in some cases, the music for many of the fine oldtime dances, including some of those that have appeared on the great Folk Dancer records of four decades ago.

Honest John (parts I and II) is a good example. A simple quadrille with great music is described by Page as "... a traditional square from Newbury, Vermont. It was danced in that town, and nearby towns, until very recent years. It was created by the Van Orman family, all of whom were musicians and living in Newbury. They arranged the music for the dance, even writing some of it. ..." He then goes on to give the calls and the explanation.

Names for traditional dances and the music that accompanied them has always intrigued contemporary dancers. Such tunes as "Mrs. Hepburn Belches" (really!) and "Laugh and Grow Fat, the Fun's all Over" have always been a source of amusement. Here, in this collection, you'll find some additional titles to stimulate your sense of humor. "Swimming in the Gutter," "Old Country Man's Reel," "Finnegans Wake," are just three examples.

The Table of Contents is conveniently divided into sections which serve as a guide to help choose dances suitable for specific types of programming. For starters, you'll find six dances that would certainly appeal to the novice listed under *No Problem Contras*. Here's one:

MALDEN REEL

by Herbie Gaudreau, Holbrook, MA

Music: Any New England-style tune

Formation: Couples 1, 3, 5, etc., active.

Cross over before the dance starts

— — — —, **Balance and swing the one below**

— — — —, — — — —

Active couples face down, inactive couples face up; balance and swing the one you face using any balance step you prefer.

— — — —, **Circle four hands once around**

Gentlemen leave the one you swing on your right and circle four hands once around with the opposite couple.

— — — —, **Left hand star back to place**

Drop hands, make a left hand star and walk the star once around the place.

— — — —, **All promenade up and down**

— — — —, **Wheel around and promenade back**

Side by side all couples promenade up or down the set, active man and inactive lady promenade up the set; active lady and inactive man promenade down the set with no turning of the ladies (California Twirl, or what have you). Still retaining hands the couples wheel left to face in the opposite direction and promenade back to place.

— — — —, **When you meet two ladies chain**

— — — —, — — — —

— — — —, — — — —

When you meet your partner, the opposite ladies chain over and return. This is once through the dance. Continue as long as desired.

It's fun to read the many notes throughout the book gleaned from news items of yesteryear that allow the reader to absorb a little of the social atmosphere of the day. The following was printed in *The New Hampshire Sentinel*, January 15, 1874: "The weather was stormy, traveling muddy . . . despite everything the hall was well filled. Dancing began late and ended later. The Brattleboro quadrille band gave us good music. Mr. Hines is a good prompter, enunciates well and has a strong voice — a quadrille band that gives good music with a poor prompter fails to give satisfaction. Some prompters ought to attend a school of elocution! Those that don't dance need not read this! Those that do will appreciate it."

□ □ □

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SWEEPSTAKES

HELP US — HELP YOURSELF — HELP **SQUARE DANCING**

GREAT THINGS ARE HAPPENING

There are places to go, things to do, people to meet. Beautiful clothes to dress up well from your head down to your feet. No holes in your pockets — cash instead, along with credits to plan ahead . . .

And if that's poetry to your ears, participate and be a winner. There are over \$8000 in prizes!

INCENTIVES for gathering new subscribers to **SQUARE DANCING** Magazine are exciting and numerous. This month, allow us to entice you with some of the **BIG ONES** on the line and waiting to be landed:

A **CLINTON** Sound System by **MILTECH**, complete with sound columns, amplifier, microphone, remote music control and monitor will thrill any square dancer as will an **S8011** folding sound column and stand from **CALLER CUERS CORNER/SUPREME SOUND** or a **6120V** sound column from **YAK STACK**. . . The chance to record a singing call is waiting in the wings of the **PRAIRIE, MOUNTAIN, DESERT, OCEAN** Recording Studio for some lucky caller. . . You can win a three-day square dance festival at **RED RIVER COMMUNITY HOUSE**, complete with lodging at **EAGLE NEST LODGE**, Red River, NM. **KIRKWOOD LODGE**, Osage Beach, MO, is offering a six-day, all-inclusive square dance vacation for two, and coming in under the wire to add handsomely to our great places to go is **COPECREST SQUARE DANCE RESORT**, Dillard, GA. This new donor is extending a free week for two anytime during the 1985 season. And these are only a few of the colossal **SWEEPSTAKE PRIZES**. . . **To participate**, send us a postcard with your name and address indicating your interest in the **SWEEPSTAKES**, or fill out the form in the September issue of **SQUARE DANCING**. You'll receive all the details about introducing **The AMERICAN SQUARE DANCE SOCIETY** and this magazine to others, along with a complete list of donors and gifts. **DON'T DELAY. BE A WINNER!**



The Greatest Calling Source Book

The CallerText

Thirty-six years in the writing, this fabulous volume will be completed and ready for shipping by March 31, 1985. A treasure house of articles written for callers by some of the greats in the activity, here is a **PRIMER** of information for the new caller just starting out — a **COMPENDIUM** of caller-knowledge of value to *all*. You'll discover something for everyone who calls or is thinking about calling. Order yours now, before December 31, 1984 and save 20%.

VERY IMPORTANT NOTE: This is a companion-piece to the Caller/Teacher Manual, published in 1983. The CTM's goal is to teach a person how to teach others to square dance. The CallerText, twice the size of the CTM, contains a wealth of knowledge pertaining to the improvement of calling skills. It teaches *how* to call. While they compliment each other, these two books in no way duplicate the job each has been designed to accomplish.

CHECK THIS PARTIAL LIST OF AUTHORS —

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... and with a publication and editorial staff made up of Bill Peters, John Kaltenthaler, Bob Osgood and others.

A WHOLE SELF-TRAINING CALLERS COURSE

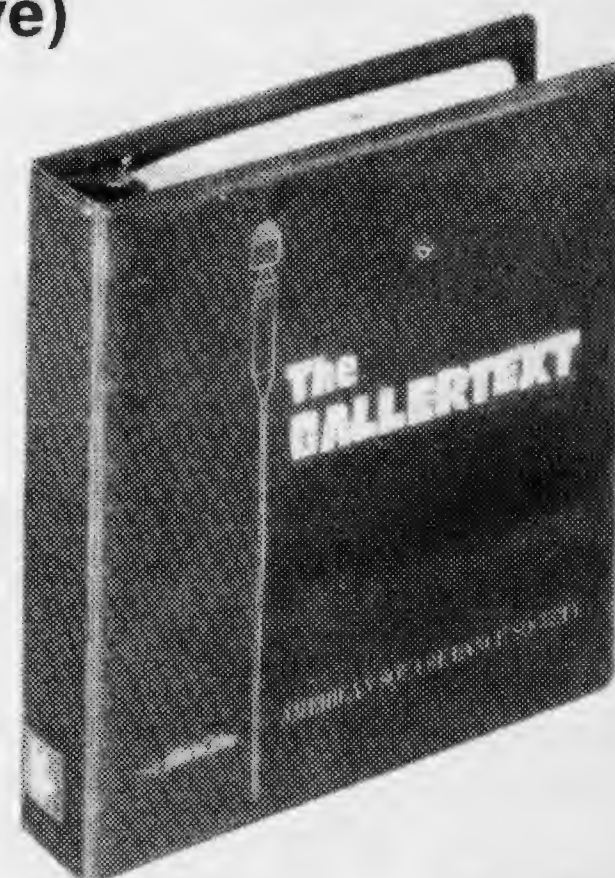
The CallerText itself is gigantic. Originally planned to include just the chapters of the Caller Text Book and the Caller Notebook as they've appeared in **SQUARE DANCING** (Sets in Order) since the series started 14 years ago, the editors discovered a wealth of caller related material that was not a part of this series, going back to the first years of this publication. These, too, will be included, along with some chapters that have not

appeared in the Magazine. It is conveniently loose-leaf so that you can add to it in the coming years. It will **NEVER** be out-of-date. Its rich, leather-like binder is reinforced to stand up under rigorous useage. There will never, be another source book to equal this one. After December 31, 1984, the retail price of this valued book will be **\$49.95** (plus \$7 shipping and handling) so, take advantage of the pre-publication price **NOW**.

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A SAMPLE OF THE SUBJECTS COVERED (above)

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If you do not wish to cut up your magazine, send the pertinent information to us on a piece of plain paper.

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LADIES ON THE SQUARE

CHRISTMAS FAVORS FOR YOUR CLUB

by Jessie Hartley, Agoura, California



IT IS MY PLEASURE each year to make hand-made ornaments for the members of my family. One year I crocheted gingerbread men, another year I crocheted bells, and so on. This year I have decided on a family-tree theme with an ornament of each one's name and birthdate in a crocheted frame.

In taking this one step farther, I thought that, in many instances, one's second family is your square dance club and you might want to pursue this idea and use it during December for Christmas favors for your club members. The "ornaments" work up quite quickly, if you are experienced at crochet and needlework. Perhaps several members would like to accept the challenge of creating these ornaments for the balance of the club. They could be hung on a small table Christmas tree at a dance, which would make a colorful and personal hall decoration and then be distributed to each member or couple at the end of the evening. Rather than names and birthdates, as I am planning, various Christmas themes could be used in the center of the ornaments. Your own creativity will prove great fun for you and you will be amazed how one idea leads to another.

Supplies

The frames to be crocheted are an assortment of things. For some, I use cabone rings,

some are curtain rings, some are plastic canvas (usually used for needlepointing purses, Kleenex boxes and the like). (A and B)

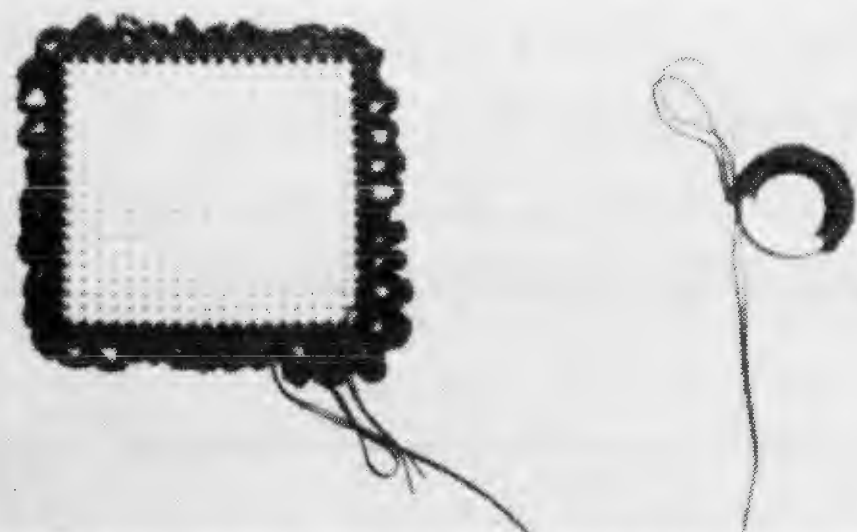
The centers of each ornament are made from Aida Cloth, which is woven in tiny squares that makes counting a breeze. #18 Aida Cloth (i.e., 18 squares to the inch) works best for me, but sometimes I use #22. If it needs to be a bit larger for you to see well, choose accordingly. This is available in commercial stores.

Each ornament is then backed with felt.

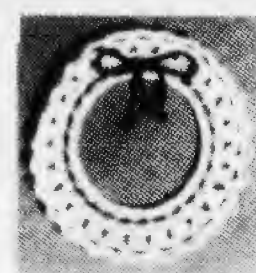
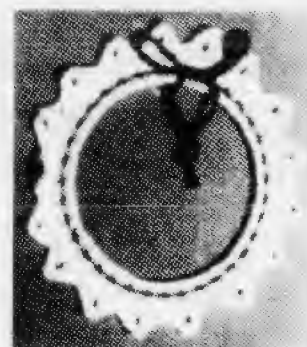
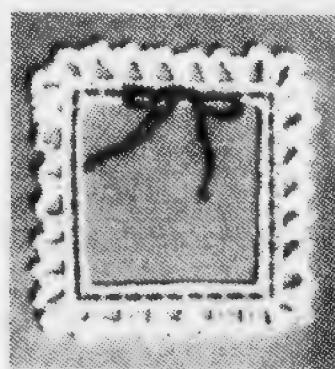
How To Do

The first step is a round of single crochet (using cotton crochet thread) into the center of a ring, to completely cover the ring. I use knit-cro-sheen or art D54 and a size 5/ hook. This means you can use any color ring as it will not show through. Even one row of single crochet on a tiny ring makes an effective frame.

On some rings I then add a row of simple chains, 7 or 8 stitches long, between each original sc. I vary the length — first 6, then 8, then 7, etc. to add texture. On some rings I use fancier stitches. This is where your choice of decorating comes in. Try a variety of stitches; play with it and enjoy the results. (C)



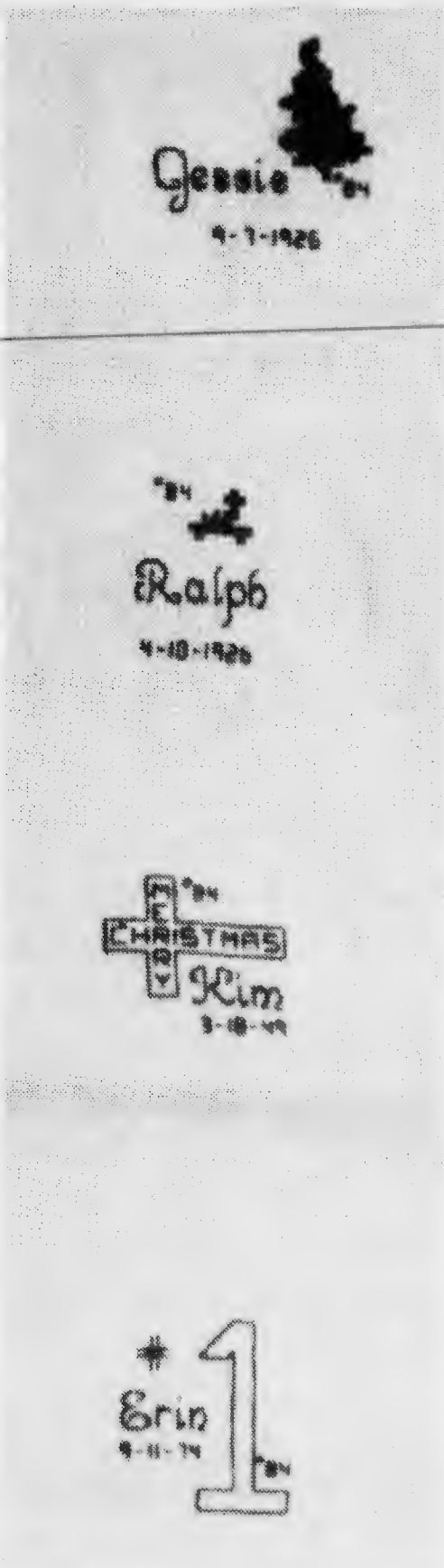
Plastic squares serve as frames. The center has yet to be cut out. A curtain ring becomes a tiny frame.



Samples of frames, with a variety of crocheting, ready to receive their Christmas "pictures."

Plastic Canvas

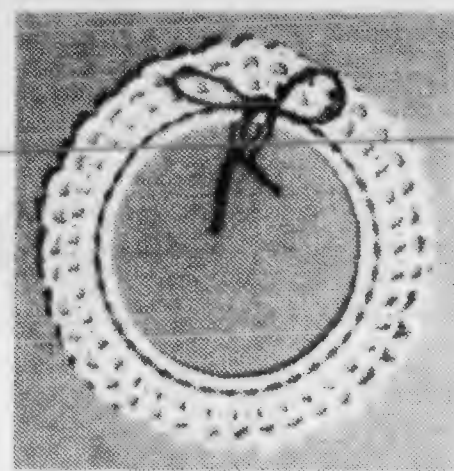
Using the plastic canvas is fun, too, if you want a bit larger frame. I use them to frame various sayings that I gather from different sources. For example: "Tact — Putting it nicely but not quite precisely." There are also any number of lovely Christmas quotations that work up well into this type of ornament. (D)



Names, dates and decorations are needle-worked in Aida Cloth, later to be cut out and put into individually crocheted frames.

After deciding upon the size of plastic canvas I wish to use, I single crochet around the plastic putting 2 sts in each hole of the grid, plus an extra stitch, if necessary, to make the corners stay flat. For the final row or rows, I use any crochet edging pattern that suits. Most often, I make up my patterns as I go along. There are books available in sewing or craft stores (or appropriate sections of department or book stores) if you need more help.

After doing the outside, I carefully trim



away the center, leaving one row of mesh to again single crochet as a finish.

On the round plastic frames, since it is an inside curve, I alternate 2 sc in the first mesh and 1 sc in the next to keep it flat.

For trim in the row of holes left after the crocheting is finished, I do a long chain that I weave in and out and tie into a bow. If you prefer, use the newer 1/8" ribbon on some.

The discarded centerpiece of each plastic canvas becomes another frame, just a trifle smaller.

To finish the ornaments, I glue the embroidered piece onto the back of the frame. Some I pad slightly with polyester fiberfill; some I pad with outing flannel. You may use whatever you feel is suitable or have handy. The last step is to glue the felt backing into place. My favorite glue is "Unique Stitch" made especially for fabric. I also find it useful for any number of projects. However any craft glue will work, although you will find some dries more quickly than others. (E)



Samples of various finished ornaments.

Happy designing — happy crocheting — happy dancing and Happy Christmas.

THE **joy** OF SQUARE DANCING

with **GOOD FEET**

by Ben F. Adams, D.P.M., Thousand Oaks, California

FEET ARE A BIOLOGICAL MIRACLE of engineering. This complex maze of 26 bones, 38 joints and numerous muscles, ligaments, blood vessels and nerves must perform while standing, walking, running or dancing without rest. Is it any wonder then that our whole body hurts when the feet hurt, or that once the feet hurt they tend to get progressively worse? It may come as a surprise to some people that the feet are not supposed to hurt. Pain is the body's way of informing us that something is wrong.

Although this article is intended to give you information on how to prevent foot problems, we must help you recognize when professional care is needed. People with foot pain often risk "bathroom surgery" or waste time and money looking for the right shoe when they really need the professional help of a podiatrist. A nagging pain in the forefoot (metatarsal arch area) of a dancer may be caused by faulty bone alignment, a bone frac-

ture, a nerve tumor, loss of fat padding or hammertoes. Other foot pain may be caused by flat feet, foot strain, heel problems, ingrown nails, hammertoes, bunions, callouses or warts. Also foot problems may be the cause of severe back and knee pain or sciatica. A podiatrist is alert to the more serious diseases that may first be indicated in the feet.

A Program for Foot Care

Your feet are in good shape. Let's take a look at a program to keep them that way.

When you purchase new shoes, be sure you fit the larger of the two feet. Make sure there is three-quarters of an inch beyond your longest toe inside the shoes and that the shoes do not crowd your little toe when you stand up. If the shoe tends to slide forward and/or slip on the heel, you may need a narrower size or you may put a Spenco or Sorbathane insole in the shoe.

As most ladies' square dance shoes are rather thin soled, an insole in the shoe may provide the cushion that is needed. If the toe box of the shoe is very thin and crowds your toes because of the insole, it may be necessary to cut back the toes of the insole, leaving the insole to extend just beyond the ball of the foot. If the little toe is crowded, the shoe inflares too much for you. Look for a straighter last, a little different style of shoe. Choose a shoe of leather or fabric rather than one of synthetic material which does not mold to the foot. Always wear stockings or peds. Fit stockings so they do not cause the toes to bunch together. Avoid stockings that are tight around the calf. This tends to interfere with circulation especially of the veins.

Ben Adams has been square dancing since 1962 and called for 10 years before the pressures of his business made it necessary to "hang up his mike." Dr. Adams practiced podiatry in the Chicago area for 25 years before moving to Southern California where he continues his work in general podiatry, foot orthopedics and foot surgery. Ben and his wife, Garnett, continue to square dance and are members of the Pi-R Squares in Thousand Oaks. His background in square dancing and in the care of feet join forces in this helpful article.

—Editor

On good hygiene — keep the feet clean and dry. Foot powders containing cornstarch will help keep the feet dry. Use a little in your shoes. Airing out of the shoes also helps.

Trim the toenails carefully. Cut them straight across, not too short, so the corners of the nails do not get caught in the flesh of the nail groove. Most ingrown toenails are caused by cutting the corners of the nails back too far. Avoid harsh chemicals promoted as “nail cures” or as “corn cures.” They do not treat the cause of the problem and often can be hazardous.

Secure prompt attention for puncture wounds of the feet, burns or breaks in the skin.

Problems from Dancing?

You may find that foot problems have developed after you started dancing, because square dancing, though an excellent exercise, is usually an additional activity for the feet. The first few nights, of course, you must get used to the increased activity and the shuffle step, but after that, if you find that the feet burn, a Spenco insole may be indicated for the shoes. Most square dance shoes, especially the ladies, do not have much support. Commercial supports may help; however, if more is needed, a podiatrist can make a customized support for your feet.

At dances it is a good idea to avoid unnecessary standing between tips and, if your feet and legs are tired at the end of the evening, a warm soaking often helps. Try to avoid dancing on asphalt or on uneven ground. This can lead to injury, extra tiredness and burning of the feet, as many of us have experienced.

Diabetics or individuals with slowed circulation of the feet and legs should be aware that small injuries of the feet often go unnoticed and are not felt. Be careful and check your feet frequently for any breaks or signs of irritation.

Athlete's foot usually responds to over-the-counter drug remedies within a week. If the condition persists longer than this, you should seek professional care.

Toe fractures, which are fairly common, may be helped by taping the affected toe to the next toe. This provides an excellent natural splint and aids healing. If pain persists, however, be sure to see a professional. Some years ago, at a callers' seminar, one of the caller's wives fractured her little toe. She was upset thinking about missing the Saturday night dance featuring Bob Van Antwerp. We taped her fractured toe to the next one and she didn't miss a tip!

Dancers enjoy participating in square dance weekends, vacations and conventions. When you do, be sure to get off of your feet between sessions. Lie down and elevate your feet, if possible. This is relaxing and refreshing and can keep you going throughout the weekend. Remember, “He who hoots with the owls at night, cannot soar with the eagles in the morning.”

Summary

To keep your feet happy and in shape for your routine activities and the fun of square dancing, remember: Keep them dry and clean; wear shoes and hose that fit properly; cut your nails straight across; and, if you have problems, be wary of self-treatment. See your podiatrist.

□ □ □

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

SURF'S UP: From parallel waves, two-faced lines, trade by: All half circulate; those coming in (centers) fan the top as the outsides trade; all fan the top.

From a static square: **Heads square thru four. . . touch one quarter. . . Surf's Up. . . split circulate. . . right and left grand.**

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

ADVANCED AND CHALLENGE square dancing can be very sophisticated; that is, depending on the dance, it can have a wide range of choreo content and dancer appeal. It can range all the way from a large repertoire of commands presented in a no-interruption-in-flow format to complex, concept-oriented choreography with lots of cues relating to formation and call definition. There is no right or best structure because there are dancers who prefer both extremes and, of course, in many cases some of each.

The advanced and Challenge community — both callers and dancers — recognize the dichotomy in the program. They often try to bridge the gap by various means. One that is getting a reasonable amount of exposure, especially at the Challenge level, is what is known as the Half level. C-1 & 1/2 for example is a program often advertised. The problem is that it does not have a universally accepted definition. There are some who hold that the Half level should appropriately consist of only the calls from the lower level but enhanced by a significant amount of concept material that will stretch the dancers' understanding and puzzle-solving capabilities related to the calls on the lower list. Others hold that the Half level appropriately includes calls from the higher level used only in a vanilla or Mainstream way. At this point there is no complete agreement on which is appropriate or even which is intended when such a dance is advertised. This is, of course, unfortunate, and I see no solution forthcoming in the immediate future.

There are those who suggest that because of this Half level situation, we now have, in effect a de-facto eight level Challenge program ranging from A2 & 1/2 to C4 with all the Half levels in between. It is my view that since there are dancers who prefer both types of choreo, i.e., much concept and little-or-no concept, that it might make the most sense to use the Half level in the first sense stated here, i.e., to consist of calls only from the lower list along with as much concept choreo

as the floor could handle. Thus, the dancers more inclined to puzzle solving would prefer the Half level dances, and those who wished only to do a wider variety of calls in a more or less Mainstream environment would avoid the Half level dances. Those who liked both varieties of choreo would have the choice of going to either type dance. (These suggestions have been made by numerous leaders in the field and are not original with the author.)

The type of choreo that is likely to be found in each of the categories would be noticeably different. In the Half (concept) level there would be much use of cues such as heads identify, check your named formation, original men, etc. The non-half level would typically involve a brisker, more flowing pace — more dance-like but not as intellectually demanding. There will always be the tendency on the part of some to assert that one type is better than another rather than being, simply, preferred by them. There is no question that all are not created equal in either intellectual capability or in what is emotionally satisfying. However, most agree with the idea of providing something for everyone. As I see the capabilities and inclinations of dancers who move into the Advanced and Challenge area, the most definable difference is between those who can handle concepts (at just about any level) and those who have inordinate difficulty with concepts. It is as a result of this conclusion that I would opt for the concept-oriented Half level.

The most frequent complaint we now have with the level system is that it is ill-defined or not adhered to. The present dichotomy in the Half level system adds to the confusion. All suffer the consequences. Dancers who go to a dance expecting one thing and getting the other are disgruntled. Sponsors who find their dances unattended are unhappy. Callers who find it difficult to bridge the gap in dancer capability are frustrated. Indeed, it is a desire to combat potential frustration on this count that prompts many callers to resort to introducing experimentals and teaching them on

the spot. This well-known floor leveler can be satisfying to both concept-oriented dancers as well as those who like to add names to their repertoire. The price a caller pays for choosing that alternative is that the dance tends to seem like a workshop rather than a dance.

I have often said that the toughest job a

caller faces these days is to accommodate the wide range of dancer capability and expectation that is manifest at a large dance. Some solve the problem better than others. I guess the best advice is to remember the words of that renowned square dance philosopher, "It's only a game." (Or was that "hobby?")

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

IT HAS BEEN OVER A YEAR since conversion modules have been featured in this column. Since there are new readers every month, here is a short explanation. Conversion modules move the dancers from one setup to another setup. In this case some of the conversion modules will be moving from a zero box which is an eight chain thru formation to a zero line which is a two-facing, lines-of four-formation. Other conversion modules will move the dancers from a zero line back to a zero box.

Some of you may be wondering, "Why bother?" Conversion modules are just another tool to add variety to the dance. They allow the caller to mix zeros designed around two facing lines of four. They also ensure that the calls move the dancers around the floor and allow everyone in the square to dance with everyone else in the square. Finally some square dance terms seem to lend themselves better to conversions than to zeros. The two modules listed below are good examples.

ZL-ZB

ZB-ZL

Two ladies chain Spin the top Spin chain thru Right and left thru	Spin chain thru All eight circulate Men run Bend the line
--	--

Conversion modules are also a good place to work a theme basic. The following two use Dixie style to an ocean wave and circulates. They give the dancers an opportunity to circu-

late from a left, hand wave.

ZL-ZB

ZB-ZL

Right and left thru Dixie style To an ocean wave Girls circulate Men trade Left swing thru Girls run Wheel and deal	Star thru Dixie style To an ocean wave Left swing thru Girls circulate Girls run Bend the line
--	--

The final two conversion modules may introduce an idea that some of you may not be familiar with. Most conversion modules that move back and forth zero boxes to zero lines keep the relationships of the dancers the same. In all four of the modules already presented this month if the dancers start in a Box 1-4 they end up in a 1P2P line. If they start in a 1P2P line they end up in a Box 1-4. In the following two modules, the conversion is from one zero position to the other but the relationships of the dancers have been changed in the same way that a technical zero changes relationships. Work the modules out with the checkers and you will see what I mean. They are just as usable as any other module as long as you know what is happening.

ZL-ZB

ZB-ZL

Right and left thru Pass thru Half tag the line Ends circulate Men run Star thru	Star thru Pass thru Half tag the line Ends circulate Men run
---	--

It has been two years since this column was started. Part of what I hoped to accomplish was to get modules, callers to share their modules through this column. So far the material has mostly been from my collection. I would like, once again, to invite you to send in your modules and ideas and I will try to fit them into some articles. □ □ □

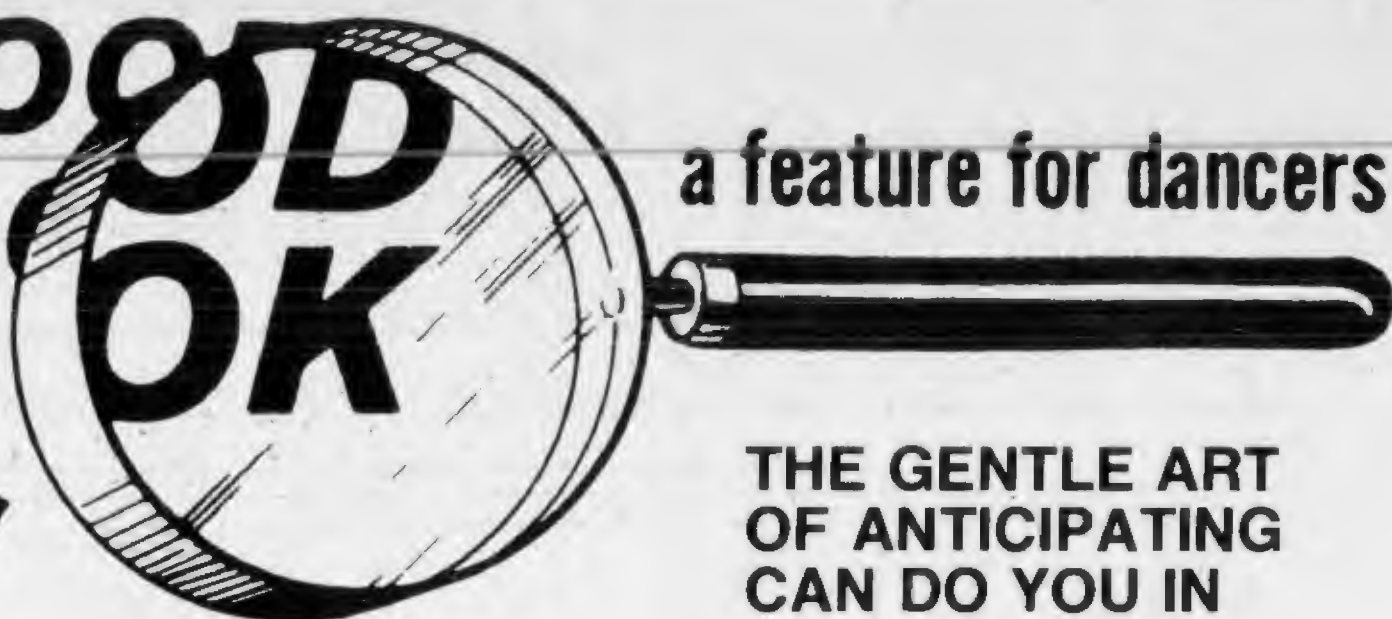
TAKE A GOOD LOOK

a feature for dancers

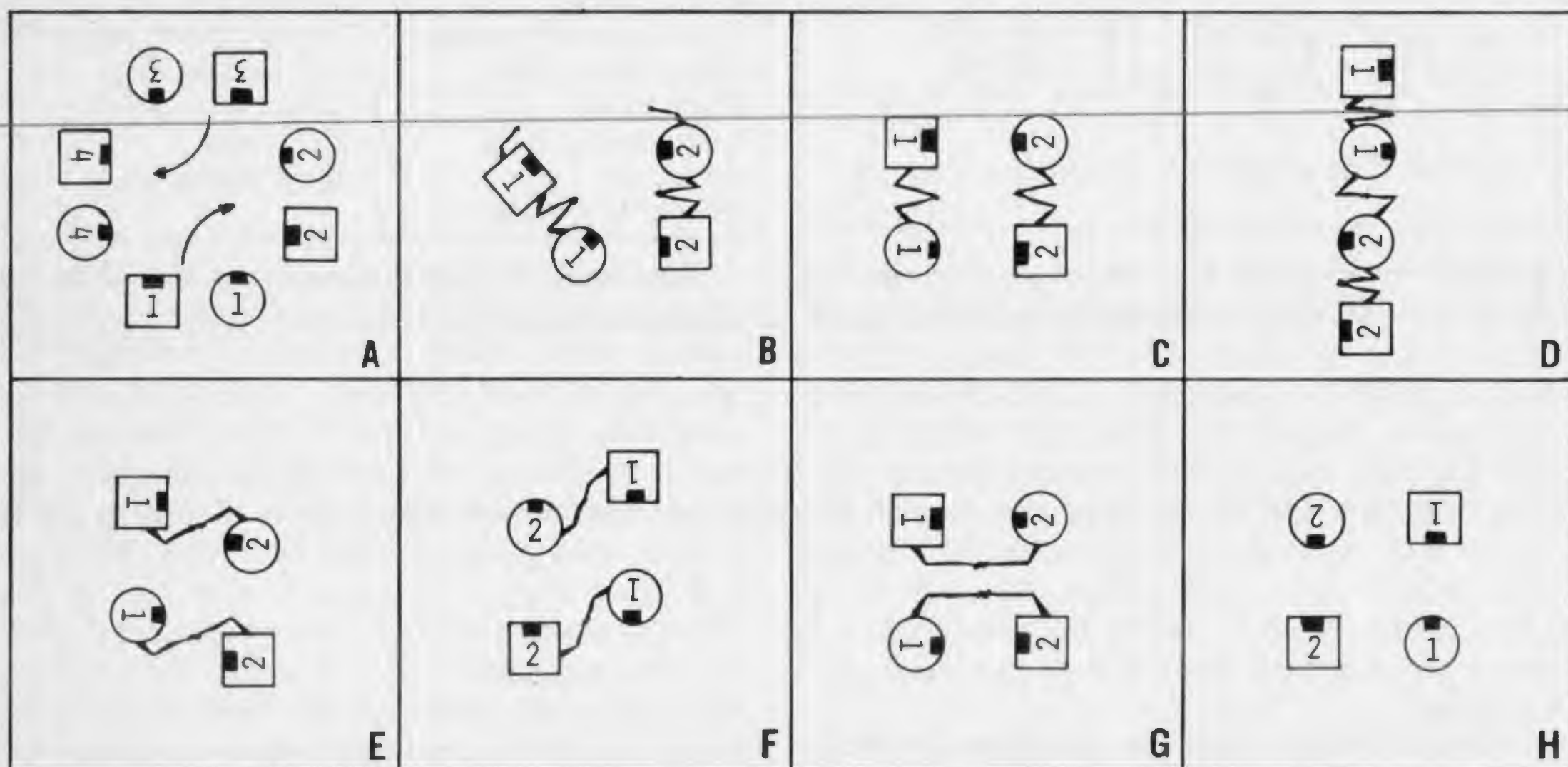


JOE

BARBARA



THE GENTLE ART
OF ANTICIPATING
CAN DO YOU IN



JOE: We all have our problems when it comes to square dancing and no matter how long we've been dancing we seem to fall into traps of one sort or another.

BARBARA: From the very start we need to work hard in order to avoid the trap of anticipation. The caller's special game might be to call, "Walk all around. . ." and we, anticipating, start to walk all around the left hand lady. He continues: ". . . the great big ring." A dirty trick we think. He laughs, but maybe in time we learn to hear the whole call *before* we start off on the wrong track.

JOE: Since our early class experience, we've done the call, "Heads (or sides) lead out to the right (A) and circle four. . ." (B). The very indication that we are to lead right somehow triggers a follow-up that is actually no part of the call. Recently, Callerlab, in all its wisdom, came up with an "emphasis call" (an

oldie to be reviewed) which it labeled "lead right" (other than a circle to a line). Essentially, it simply points out that there are other things you *can* do (our diagrams will show only couples one and two). So lead to the right to face that couple (C) and, as you're in motion, not rushing the call, you'll get the follow-up call.

BARBARA: It could be heads lead right then veer to the left (D); lead to the right (E) and touch a quarter (F); . . . and star thru (G and H). Or it could be, . . . and circle half then veer to the left; or . . . circle half and one quarter more, or a variety of other combinations.

JOE: The possibilities go on and on but we've probably made our point. Listen to enough of the call to know that you're doing, what the caller wants you to do — and *don't anticipate*.

PRAYER for SQUARE DANCERS

by George Wagner, Jackson, Mississippi

THE FOLLOWING PRAYER was given at the Jackson Sweetheart Festival in Mississippi this year, and was offered by the pastor of the Covenant Christian Church. At this time of year when we remember what we are grateful for, it seems appropriate to take a moment in thoughtful consideration of this activity we all enjoy.

In the name of the Father and of the Son and of the Holy Spirit,

Creator of life, love, laughter and dance:

Make us aware of Your presence in this festival;

Celebrate with all Your people, this night, in love.

Lead our callers

to be challenging — to keep us on our toes;
to be forgiving — especially when we break down.

Lead our dancers

to be considerate of the callers and other dancers;
to be able to laugh at ourselves and with others when we swamp the boat; we run the wrong way; we forget who our corner is.

Lord, You know how we are.

Tonight

let us make enough mistakes to keep us humble;
let us have enough fun to keep us smiling and happy;
let us dance enough good tips to encourage us and remind us we are created in Your image.

So let our lives — as witnessed by our calling and dancing
be in praise of You, O God.

In the name of the One who has called us to be ourselves — Jesus the Christ. Amen.

BADGE OF THE MONTH



Our badge for November — Fallen Arches — has nothing to do with the foot-care article printed in this same issue. Rather it refers to Arches National Monument located four miles outside of Moab, Utah, where the club dances. The blue and brown badge depicts Delicate Arch, one of the natural wonders of the Park.

The club meets on Thursday nights at the Elks Lodge, which is air-conditioned and has a good, wood floor. Mainstream and Quarterly Selections with Plus workshop tips are offered. Guests are always welcome.

Plan a trip to see the beauties of Utah and schedule in some dancing with the Fallen Arches.

Walkthru Contributions

Those of you active in club and association work, share your ideas, your party themes, your promotional successes, etc. with your fellow square dancers. You'd be amazed how an idea spreads and how much good can be accomplished. We continually receive requests for graduation ceremonies, for after party stunts, for decoration and invitation suggestions. What has your club used that someone else might adapt to their own use? Send your contributions to this magazine, addressed to The Dancers Walkthru. Thank you.

Square Dance Information

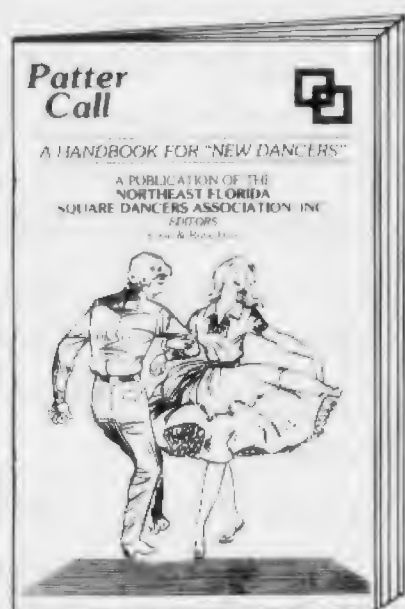
Flyers help tell the story

SQUARE DANCE ASSOCIATIONS and/or clubs occasionally put out various types of flyers, booklets, brochures, etc. either to promote square dancing or to inform square dancers. It is interesting to see what is occurring in different parts of the square dance world and if these ideas might be adapted to one's own area. Here are four recent pieces.

Florida

The Northeast Florida Square Dancers Association, Inc. published a Handbook for New Dancers, entitled *Patter Call*. Aimed at those completing class in that geographical region of Florida, the Handbook includes a Code of Ethics, general information about the Association, a list of Do's and Don'ts, the Callerlab Basic Movements' list, information on square dance contacts both local and national, where

Printed in blue ink with a stiff cover, this Florida handbook should be around for quite sometime.



to dance, where to obtain square dance fashions, and so on. A nice touch is an address page in the front of the Handbook to list "new square dance friends." The editors, Ernie and Ruby Holt, have edited an attractive, helpful and professional-appearing Handbook. The final page encourages the new dancer to "dance around" and offers a free "Circle Up 8" fun badge when eight different Mainstream clubs have been visited within eight months and the caller or club officer has signed the form on this page.

Canada

Going north across the border, we find the Canadian Square & Round Dance Society has put out a *Let's Dance* flyer for the non-dancer



Information in this Canadian flyer is available in English or French.



with "everything you need to know about modern square & round dancing." Simple in design, it incorporates a great many illustrations which make it most attractive. The flyer basically answers the who, where, when, what do I wear, how much does it cost, how about special needs' questions. In addition, a section entitled, "What If . . ." gives answers to the questions: "I have two left feet." "I get dizzy or out of breath." "I have a medical problem." "I hate to exercise."

Following the bi-lingual requirements of their country, the flyer is printed in English on one side, in French on the other.

New Zealand — North Island

A quick trip across the Pacific Ocean brings us to New Zealand where the South Auckland Square and Round Dance Club has printed a four-page handout. The title inside reads: "Square Dancing: The modern adaptation of a favorite social art." An explanation of what square dancing is and how it is done follows. A second page is devoted to answering such

questions as: Who square dances? What age group dances? My husband says he'd feel awkward dancing. Is it expensive? How much time is involved? How does one learn? The last page includes the telephone numbers of the club president and caller. And we liked these words, which appear in bold print in the middle of the flyer: "Learn here — Dance everywhere."

An inexpensive handout gets the word to potential dancers in New Zealand.



New Zealand — South Island

To the south, The Cathedral Squares of Christchurch have decided to look long-range (and we mean very long range). Over the years they have duplicated a yearly brochure about their annual Learners' Club. This year they printed a brochure that, with the addition of an insert which can be changed each year, will last them up to 2000 A.D. Two free introductory nights are offered and interested individuals are urged to attend either or both of these evenings to "judge for themselves whether they would like to join the Learners' Club." The dates, cost and requirements are given.



Well-illustrated brochure of the Cathedral Chimes Club.

The WALKTHRU

In reply to the question, "Why should I square dance?" brief paragraphs cover the following points: Recreation, Intellectual Challenge, Health, Style.

Anytime a person can put printed information about square dancing into the hands of a potential enthusiast, he is adding one additional step to encouraging that person. Having something in their possession where they can reread it at a later date may answer questions that might come to their thought and reinforce their interest.

California



Reprint of a write-up in a local Northern California newspaper.

Here is one additional publicity approach to our activity. Jack and Georgia Dillon of Northern California, long-time enthusiasts of square dancing, talked Jack's secretary and her husband into joining a square dance class. The new couple took to it enthusiastically and now are active dancers themselves. The secretary, Betty McCormick then carried the flame another step by writing an item for their local newspaper, the *Half Moon Bay Beachcomber*, to recruit others into the activity. It started: "Are you looking for an inexpensive hobby that both you and your spouse or friends may share? Do you like fun and music? Are you interested in good exercise, meeting friendly people and becoming involved in social activities?" From there it told about the beginners' class in the area as well as giving general square dance background and information. As the old saying goes, "A little drop of water . . ." is all it takes. May the circle long continue!

Traditional Treasury

by Ed Butenhof, Rochester, New York

I HAVE DISCUSSED BEFORE the meaning of "traditional" at least in the context of this column. You must understand that there are an unlimited number of definitions and, in many cases, very strongly held opinions on the matter.

Age is certainly one criteria. If a dance is 25 to 30 years old and still being danced and enjoyed, it is, by my definition at least, traditional. Usually, if a dance is around that long it is done in a variety of versions. Interestingly enough, those who learned it a certain way are convinced that their way is the right way and all others are wrong. Traditional dancing has that affect on us; the dances are ours! I often get letters from you after a given dance is published, that you learned the dance differently and that confirms for me that the dance was truly a "traditional" one.

Simplicity is important, too. Not that there were not very complicated dances in the past; there were. Some were every bit as complex as the current challenge dancing in choreography and people were expected to memorize them, not follow a caller. Those dances, however, did not survive. It was too difficult to train people to do them. Some of them are resurrected at folk dance camps from time to time, but even there they have a limited appeal and a limited life. Therefore, I include under the heading of "traditional" those dances which are easy to teach but which have a "gimmick" to make them interesting. Many of these are being written or revived today in

TWO NEW RECORDINGS

Square DanceTime Records has just recently released a pair of quadrilles which offer the dancer an opportunity for challenge, not only in the sense of new movements but also for the satisfaction of moving, comfortably, to the music. The delightful offerings are Western Quadrille (SD-004) and Gordo's Quadrille (SD-002).

New England. I include them as "traditional" or, if you prefer, as "traditional style."

One of the greatest of the contemporary choreographers in traditional style was an Englishman, Pat Shaw. One of his most popular dances (to which he wrote the music as well as the dance) is the Levi Jackson Rag. It is a "square" for five couples, really a U shape. There is one head couple and four side couples, two on each side like normal lines of four.



The formation is important and as people shift positions throughout the dance, it is critical that the formation on the floor remains the same. It can be done to any reel or well-phrased music, but the music that he wrote for it is recorded on the Folklore Village label, #7802, Rt. #3, Dodgeville, WI 53533.

LEVI JACKSON RAG

by Pat Shaw

— — — —, **Side couples right and left thru**

On the courtesy turn, the head couple moves forward to the center four steps and holds there.

— — — —, — — **Right and left back**

Again the head couple moves forward four on the courtesy turn and is now facing out on the opposite side.

— — — —, — — **Sides circle left**

Each side couple with opposite couple only.
(Please see **TRADITIONAL**, page 76)

THE



STEPS



by Charlie & Edith Capon, Memphis, TN

WE WERE never completely happy with the traditional method of teaching the turning two step "side, close, pivot half, —". It was often difficult for the beginner dancer and tended to get them moving toward the center of the hall. In addition, after they had struggled to master the figure, we then had to teach them how to smooth the turning action into a nice progressive figure. We have found that by teaching the law of turns first that the turning two step could be taught much faster and required no smoothing action.

The law of turns is: (1) stepping forward on the right, the turn is to the right, (2) forward on the left, the turn is to the left, (3) back on the right the turn is to the left, and (4) back on the left the turn is to the right. As the foot moves forward into a turn we have them turn the toe out one eighth — then as weight is taken, complete the turn. As the foot moves back into a turn the heel turns out one eighth then the turn is completed as the weight is taken. *This results in a smooth turning action.* When we get to the pivot, the same technique is used. The only difference is that more rise is required in order to complete the additional turning action. When taught this way the students learn very quickly how to turn smoothly and easily.

The next step is to teach the curving side step where they can turn as much as one quarter. Initially we have them use a closing step following the side step as this permits a full turn with four side closes. We have them practice turning both right and left, starting with each foot.

We are now ready to quickly teach a smooth, progressive, turning two step. For the man this becomes a side step on the left curving right face, closing the right to left to

end facing reverse line of dance, then back on the left turning one quarter right face to face center of hall. The second measure becomes a side step on the right, curving right face, closing the left to end facing line of dance, then forward on the right turning to ending position. The woman does the counterpart. We find that students learn faster if we teach them solo. We will have them all face the wall and do two turning two steps starting on the left foot, then we have them face center of hall and start on the right foot.

The American waltz and foxtrot turns come easy since the student just has to reverse the order of the turning actions. The step cues for the two step are turn, close, turn. For the waltz and foxtrot they are turn, turn, close. Of course we start the right face waltz and foxtrot turns from maneuver position and the left face turns from pickup position.

By changing the closing step to a passing step (forward or back) many of the newer figures come quickly. Progression from a box turn to a diamond turn requires only a reduction in the amount of turn on the first step of each measure, completing the quarter turn on the side step, then using a passing step on the last step.

A Weave Technique

Another problem was teaching the weave six from semi-closed position, starting with weight on outside feet, until Jack Chaffee made a suggestion that the first step was like a pickup. The figure then becomes for the man: Forward right pickup up woman, forward left turning left face, side right continuing left face turn to modified banjo, back left, back right turning left face, side left continuing turn to ending position. With this technique the weave becomes a smooth flowing figure with-

in the reach of the easy level dancer.

We do not attempt to teach the heel turn or heel pivot for several reasons. First and foremost, we have never seen an adequate description of these turning actions. We don't like to see the "toes in the air" that so many dancers use and it doesn't feel good to us. Since most men have rubber heels, it requires less effort to turn on the ball of the foot. We can accomplish any turning action easier on the balls of our feet, just as fast and with just as small a base as anyone can on their heels. However, we find that we, and our students, will lower the heels as being natural and comfortable on some turns and pivots, but we don't have to take time to teach an additional

turning action. With what they have learned in the law of turns and side curving action, many of the better figures, which have come to us in recent years from the ballroom, are within the ability of the easy to easy-intermediate dancer with a minimum of instruction.

Variety — Not Complexity

When we use the traditional, individual, conservative round dance styling in lieu of the competitive ballroom styling and teach only the ball of foot turns, we can bring many additional figures to our average round dancer. It is even possible to include some in the rounds for square dance programs. We need the added variety but we do not need complexity.



*Carol and Pete Metzger,
Orange, California*

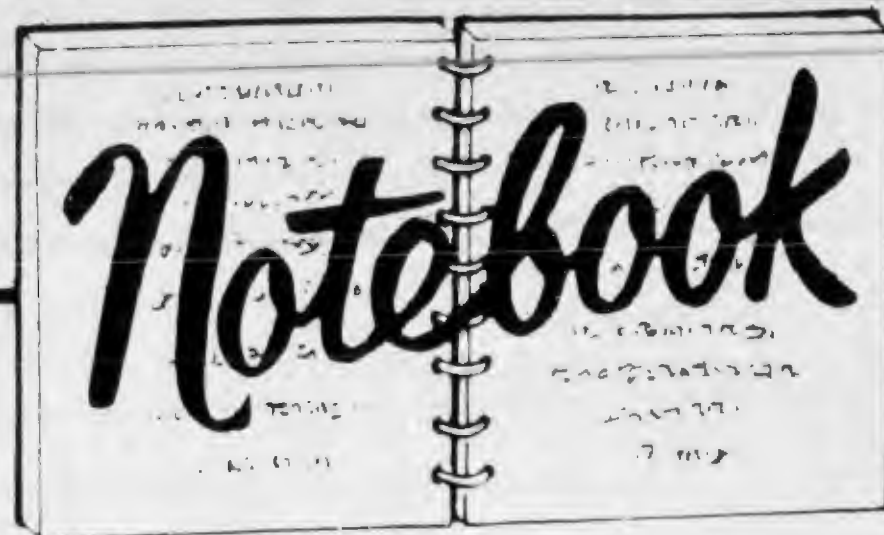
WE SALUTE THE NEW OWNERS and management of Hi Hat Round Dance Records and wish them every success in the extension of their round dance career. The Metzgers took over in mid-September following a meeting with Brian Bassett of Round Dancer Magazine, when he happened to be visiting the West Coast. Pete explains it this way, "After much conversation and solving of world problems the subject of the combination of magazine and record company came up. We talked of how difficult it was for busy people to run both efficiently. The solution became obvious — sell one or the other. So they did — and here we are totally involved with Hi Hat." Carol and Pete talked of objectives for their new venture. "If anyone has any suggestions for the type of material they would like," say the Metzgers, "whether teacher, caller or

round dancer, please feel free to let us know. Your input is our output and our main objective is to bring the finest material available to the round dancers."

Carol and Pete started square dancing in Salem, Oregon in 1970 and as part of the class, were also taught the rounds. After graduation, their interest in round dancing increased and by 1972 they were teaching their first class. A few years later, upon moving to Southern California, they became more involved and were, at one time, cueing and teaching for three round dance classes and seven square dance clubs. At present, the Metzgers teach two classes and cue for four square dance clubs. They are members of Roundalab and Special Events Chairman for the Southern California Round Dance Teachers Association.

As choreographers, their experience and credits began about six years ago. The first dance they wrote was Rose Room and, interestingly enough, it not only became a hit, it was on the Hi Hat label. Among their other notable rounds are You're The Cream In My Coffee, Mission Bell Waltz, Buffy, Slippin' Around and Lazy Two Step, the latter two also on Hi Hat. At one time, Pete and Carol were the screening committee for Windsor Records and when this came to an end, you might say they were on the alert for a new home. It would seem they have found it. Good luck!

The CALLERS



Communication, It Begins With You

by Brian Murdoch, Vancouver, British Columbia

THERE WAS A TIME when a square dance caller could communicate freely with every dancer in the club. He could introduce the recreation to new dancers with a minimum of basic steps and, within a short period of time, combine this new group with the existing club members and the two groups would review old movements and learn new movements together. Each party understood the meaning of the other. But as processes and programs became more efficient, specialized and also complex, the number and the intricate relationships of people engaged in the club production increased. As a result, callers/teachers/dancers can no longer deal directly with each other as freely as they once did. The simplicity of face-to-face conversation is no longer completely reliable. A whole new group of intermediaries or "communication middlemen" have developed bearing such titles as council representatives, area delegates, event coordinators etc. These middlemen are assigned the task of conducting the club's direct relations with members of other clubs through common membership in regional associations.

The effectiveness with which today's representative of a square dance club carries on the basic communicative role determines a significant portion of the ultimate success of the entire club operation. This is true because human beings do not function with optimum efficiency for any purpose unless they have within themselves the desire to function efficiently. That desire is not present unless, and until, people feel of personal value to each activity with which they are involved.

What Is Communication and When Does It Begin?

Communication has been defined in several different ways and some of these definitions are: (a) Any behavior that results in an exchange of meaning; (b) A mutual exchange of facts, thoughts, opinions or emotions; (c) An exchange of information.

Communication is really any initiated behavior on the part of the sender which conveys the desired *meaning* to the receiver and causes desired response behavior from the receiver. Communication starts a few seconds after our formal entrance into this world. It occurs when the doctor administers a sharp slap to a baby's rump. The purpose of the slap? To cause inhalation and start the process of breathing. The result of exhalation was probably a faint yelp. This early, then, we started our first phase of communicating.

I believe the key word in communication is *meaning*. It is what the sender

hopes to convey to the receiver. An exchange of meanings is usually accomplished by languages (words) transmitted orally or in writing. When we use words, we engage in the first level (order) of communication.

Factors That Influence Meaning

How much and how accurately meaning is conveyed depends on a number of factors. In square dancing as callers/teachers/dancers we are exposed to and enter many different types of relationships and use our communication skills in many different ways. Let's look at some factors that influence meaning:

The functional relationship between the sender and receiver. An example of this type of relationship could be one where an experienced dancer is trying to explain the merit of dancing the Advanced program to a new dancer who has just entered the recreation. The enthusiasm of the experienced dancer could quite easily be misinterpreted by the new dancer. With this type of situation, it might take some very honest communicating from a member of the club executive or the club caller to reassure the new dancer that square dancing is really not as complex as described.

ABOUT THE AUTHOR: *Brian Murdoch is a communicator. This really explains in one word why he has consistently been a leader in the square dance movement for over 30 years. Enthusiastic and knowledgeable, he has always been willing to share the learning gleaned from his calling and teaching experience, and so he continues to be in demand at nationals, festivals and seminars. An active member of Callerlab and the Vancouver District Caller Teachers and Round Dancers Association, he now has his sights set on Festival '85 in British Columbia. Several months ago, Brian was a featured speaker at the Washington State Leadership Seminar and in this month's Callers Notebook he reiterates his chosen subject – communication and you.*

The positional relationship between sender and receiver. A young caller/teacher working with a group of older dancers might encounter some difficulty gaining the confidence of the group due to a possible assumption that he has not had sufficient experience to be in a teaching position. Some dancers might assume that because the caller is young, he might not be capable of leading and/or calling for the group.

The group-membership relationship. Is the caller/teacher talking to other callers or is he talking to dancers? Callers must be aware that some terminology used to describe a certain move or position will be understood by fellow callers, but not be familiar to dancers. The caller/teacher must communicate using terms that the group he is working with will fully understand.

Differences in heredity and previous environment. I think both dancers and callers encounter this problem frequently. How many times have you heard, "Oh, I used to square dance at school or at the local barn or grange hall. The dancing was rough and the dancers bounced around a lot." They didn't like the "barn dance" type of music and the whole experience was for the birds. If the background of the sender and receiver are not relatively homogeneous, *meaning* will be difficult to convey. Many non-dancers do not realize that square dancing has moved uptown and is no longer danced in a barn dance fashion.

Differences in formal education. I sometimes find communicating with

school groups, senior citizens or ethnic groups requires special words and attention. It is important to be aware of the capacity of the audience to understand the message being conveyed.

Past experience. Many times, while dealing with people, we pay very little attention to developing any quality to our relationships. If the sender has exploited the receiver, passed the buck, failed to give credit when credit was due or to support him/her where such action was called for, then dislike and suspicion can distort all intended meaning. Distrust in one another can play havoc when communicating with others.

Emotions. Have you ever given any thought to the emotional state of others when you are communicating? The current emotional state of the sender or receiver can determine whether correct meaning is exchanged or whether all meaning will be blocked by an insurmountable barrier.

Misunderstanding of words. What is meaning all about? To many, words are precise instruments for conveying meaning. I believe meaning is conveyed through choice and use of words. An example of a poor choice of words is when a caller describes a square that has broken down as one that is "on the fritz." Meaning can also be conveyed by tone, facial or hand expressions, by deeds or by silence, in which not a word is transmitted or spoken in the conventional sense.

Levels of Communication

Today's representatives in the square dance community frequently use the following levels of communication:

(1) *Social Communications.* We convey meaning with "Hello! How are you? Nice to have you here. Nice to see you back dancing again." Simple words spoken with sincerity give a feeling of caring and warmth to others. Does your club have someone who acts as a host/hostess and greets guests and club members as they arrive at the dance?

(2) *Business Communications.* As representatives of our square dance clubs, we should ensure, when conducting business, that we consider these guidelines: Be purposeful. Transmit information and understanding. Encourage and seek people's actions and responses. Motivate to assure and reassure people to reduce uncertainty. Strengthen or change people's attitudes to get desired action if the communication is to continue upward or to be deferred for further action.

Essential Elements of Communicating

The effectiveness with which we communicate can be enhanced. Here are some guidelines:

Know your objective. What is it that you are trying to accomplish? A good rule to follow is "The sharper the focus, the better the results."

Identify your audience. Is the meeting you are conducting an executive meeting or a general meeting? Is the group you're dealing with a new dancer class or an experienced group? You will soon discover that you probably require a different technique when working with different groups or programs.

Determine your medium. What is the best way to communicate with the group you're working with? Should you have an open meeting, closed meeting or an executive meeting? Should the round dance cuer show the round dance, cue the dance or hand out cue sheets to the club membership? Channel your

mode of communication to the best interests of your group.

Tailor the communication to fit the relationship between the sender and the receiver. Is the receiver and/or receivers able to respond with the behavior response you desire? Did you want audience participation? Did your presentation allow for response?

Establish a mutuality of interest. Many times satisfaction is achieved when the objective can be expressed in terms of self-interest to the receiver. An important quality to have is empathy when you are dealing with others.

Watch your timing. Have you ever had the occasion to make announcements to club members and end up being disappointed because the group did not seem to be paying any attention to what you were saying? Your time selection can often make or break the effectiveness of your communication.

Measure results. Frequently it is important to know the effectiveness of your communication skills. Did the group get the message? Use readership or recall surveys or other feedback devices to ensure that mutual understanding has been achieved and to check if desired response has occurred and to improve the planning of your next communication.

Communicating Without Words

In square dancing we frequently communicate with each other in situations where words may be absent. The foremost example is when individuals within a square raise their hands and fingers to indicate that a couple or couples are required to complete the square. I have often seen caller's wives at the rear of a square dance hall communicate by placing their fingers to their lips followed by a hand gesture to indicate that more or less voice is required to enhance the caller's performance.

In some situations both words and action may be absent in conveying meaning. Think of how you react when you hear a fire siren or the deep throated growl from a lighthouse, when an area is enveloped in fog. Silence, particularly, can be a frightfully effective behavior to convey meaning. I have seen callers and club executive members use this behavior in order to command attention from the group they are working with. I think that one must be aware that silence can sometimes be misread as a meaning from an unexpected behavior. I have myself wandered into the square dance hall, preoccupied with family or business matters, and have failed to make the necessary acknowledgments. It does not take long before my silence has been interpreted as something other than preoccupation. We should all be aware of the power and pitfalls in the non-language type of communication.

Non-Verbal Communication

(1) Physical

- (a) Eye contact — don't turn your back to the audience.
- (b) Body movements — be careful not to move and/or jump around. Limit your body movements in order not to be distracting.
- (c) Gestures — be aware of hand movements.
- (d) Distraction — pay close attention to your appearance.

(2) Personality — projected image

- (a) Show interest and project enjoyment when communicating.
- (b) Show enthusiasm.

- (c) Have an energetic, positive approach.
- (d) Show yourself as a person who is available to answer questions or offer assistance to those who might require it.
- (e) Always endeavor to present yourself, as the type of person that your members are pleased to have as their leader.

Verbal Communications

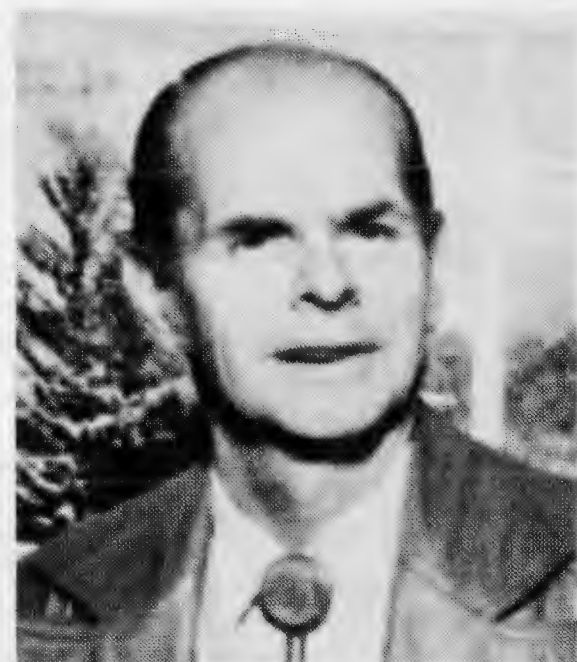
- (1) Be aware of the following:
 - (a) Pitch of your voice
 - (b) Speed of delivery
 - (c) Volume
 - (d) Articulation
- (2) When questions are directed to you, consider:
 - (a) Was the question open or closed?
 - (b) When the communication is two way, what portion of the discussion did others have?
 - (c) How did you as the presenter respond to the question?
 - (d) When responding to questions, ensure that the response is purposeful, such as to provide thought, to test and to summarize.

Summarization

The urgency of careful planning is your first commandment. Many communications fail because of inadequate planning. Good planning must consider the goals and attitudes of those who will receive the communication and those who will be affected by it.

FRANNIE HEINTZ VETERAN CALLER RETIRES

LOOKING OUT to a floor of smiling, relaxed dancers, making them reach while feeling like winners, not losers, is his greatest satisfaction. Frannie has called fulltime, since 1958, and very early worked out "You Just Did," a routine of legitimate figures called directionally. After the dancers had smoothly completed the action, Frannie would say, "*You just did* spin the windmill, acey deucey, spin and wheel . . . etc." The smiles and applause when the dancers realized how painlessly they had followed the call encouraged Frannie, who became a specialist in directional calling for the New England Council of Callers.



Frannie Heintz

A natural trait to see humor in most anything made it possible for Frannie to tell stories and create original skits that have become after-party classics. His "Bazonga Tribe" is legendary; after 20 years, his version of the "Idiot Caller" is still a command performance. Frannie has always had a special rapport with teenagers. Heintz's Hoedowners was one of the first organized teen clubs, run by teens, in New England and was an inspiration for other callers to organize clubs for young people. A member of Callerlab, the Springfield Callers Association and the Connecticut Callers Association, his guest dates have extended to both coasts and Canada. He's recorded on Colpix, Reprised and Sets in Order labels and, with a strong belief that he owed it to the activity to teach beginners, has never had less than two classes each season. Frannie Heintz has been winning friends and influencing square dancers for many years and his constant leadership will be missed. We wish him continued happiness.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arkansas

130 attendees from 22 states and five countries abroad attended the 22nd Reunion of Overseas Dancers held in Mountain Home in August. This reunion is a tie that binds overseas' dancers together and keeps their friendships alive. The Hencerling Award (Tex and Dorothy Hencerling were the founders of the event) was presented to those attending five or more reunions. "Hands Across the Sea" badges went to those from foreign countries. The prestigious Nestor Award was presented to Ted and Sonja Anthony for their outstand-

ing efforts in promoting the Overseas Dancer Association and its objectives. The Anthonys have been active in the movement in both Europe and Japan, including forming several overseas clubs and serving as President of the European Association of American Square Dance Clubs. They are editors of the Overseas Dancer Newsletter and have held various offices in the Overseas Dancer Association.

Ontario

A 30th Anniversary dinner-dance was held in October for the Beaux and Belles of Toronto. Four founding members are still with the club. The original caller/leader, Marg Hough, though not as active as in the past, still plays a vital part in club activities. The Beaux and Belles is really more than a square dance club. Over the years it has developed into an almost complete recreation program with square dance weekends, overseas' trips, picnics, car rallies, corn roasts, bus trips to the United States and special New Year's dances being just a few of the things we do. Each year it also sponsors The Toronto Promenade where name callers are brought in for an open dance and where 40 squares usually turn out. The membership of the club is fairly constant with 12 to 15 squares dancing every week.

— Jack K. Ewen

New Jersey

The Northern New Jersey Square Dancers Association held a benefit "Dance for Liberty"

Austria, England, Germany, Saudi Arabia, South Korea and the United States were all represented at the Overseas Dancers Reunion held in Arkansas this past summer.





August 5th was one highlight of the XXIIIrd Olympiad. Over 1,000 square dancers participated in a special pregame festivity at Dodger Stadium. Bill and Bobbie Myrick of *California Square Dance Blue Book* and Bill and Cee Munson coordinated the event. Vick Kaaria handled the calling. Dancers represented many clubs from Southern California. The dancing went off without a hitch. If you're interested, a 16"•x20" color captioned photo is available. Send your check for \$15.00 to Visual Sports Network, 1315-A South Pacific, Oceanside, CA 92054. PO Box numbers are not acceptable and no refunds.

Photos courtesy of Los Angeles Dodgers

in Liberty State Park, Jersey City on July 15th. Over 1,000 dancers came from New Jersey, New York and Pennsylvania as well as two busloads of dancers from Massachusetts. Eight callers and five cuers donated their services. \$4,200 was presented to the fund to save the Statue of Liberty. Another \$600 came from the sale of "Save Our Statue" (SOS) buttons. Special thanks go to Bill and Peggy Heyman who set up all the sound equipment and to Bill and Donna Anderson who coordinated the calling. The expertise of these two couples made it a perfect day.

— Kathryn and Fred Hill

Tennessee

On June 25th Bill and Fran Tinnaro, president of the Greater Memphis Square & Round Dance Association, along with three other couples and caller, Henry and Betty Thompson of Houston, Texas, danced in Independence Hall, Philadelphia, Pennsylvania. Their tour bus from the 33rd National Square Dance Convention was visiting the famed location when the guide asked if some of them would dance. We feel this may be a first — to dance in the same hall where our forefathers formed the foundation of our great country.

— Fran Tinnaro

Dancers in the plaza of the Central Railroad Terminal at Liberty State Park, Jersey City, New Jersey, dance up a storm to repair "our Lady." The NNJSDA has sold more than 3,000 pins with profits going to the "SOS" fund.



Isle of Guernsey

The Isle of Guernsey with its 40 square kilometers of clean beaches and romantic sights is a paradise for a holiday. The service in the hotels, boarding-houses and restaurants is a rarity nowadays. Visitors are made welcome by the islanders and owing to its mild climate, many singular plants grow on this "flower island." The Isle of Guernsey belongs to the British Channel Islands but is not a part of the United Kingdom. It has a self-government, its own stamps and money. From the 23rd to the 30th of June, the Third International Square



The Isle of Guernsey welcomed square dancers by street signs, one at the entrance of a farm, the other waiving no parking for callers.

Dance Festival took place here with callers, Dave Clay and Mike Burnham, and cuer, Jean Preston. The program was very good and as far as my person is concerned, I shall be a participant again in 1985.

— *Mani Lemanski, Hamburg, Germany*
North Carolina

People who square dance are the best you will find anywhere in the world and every now and then you run into someone who is very special. The Swinging Wheelers — wheelchair square dancers — have many special people, but this item is about Dr. Martha Register, just named the Charlotte and North Carolina Handicapped Citizen of the Year . . . It shows that square dancing is a hobby for everyone and anyone can learn to square dance. All you need is a smile, a tune, a caller willing to teach and a partner willing to laugh with you. It is a great feeling when you pick up the Sunday paper and read about the things that Dr. Register has done, especially the line that lists her hobbies: Ceramics, needlework, reading and square dancing. Formerly a



Gary Stewart calls for The Swinging Wheelers of Charlotte, N.C. Some members ride, some walk alongside. Dr. Martha Register is at the number two position.

teacher and assistant principal in Virginia, after a fall which left her paralyzed, Dr. Register devoted her life to helping others like herself, working as a psychologist and counselor at the Charlotte Rehabilitation Hospital.

— *Gary Stewart*

Rhode Island

Plan now to attend the 1985 New England Square and Round Dance Convention, April 26-27, in Providence. There will be more than 16 halls for dancing, frequent free bus transportation to and from the halls, all levels of square and round dancing, live music and contras. So spread the word . . . plan your vacation now . . . and remember "Dancin's Great in the Ocean State."

— *David and Sandi Simmons*

Michigan

The Button and Bows Square Dance Club of Traverse City participated in the National

A portion of the Buttons & Bows' members dressed in green and white aboard their float in Traverse City, MI



Cherry Festival's Grand Royal Parade in July. More than 200,000 spectators watched. The 32 member couples raised money for the float by holding a 32-family garage sale. This is the seventh year the club has participated and plans are already underway for next year. Ron and Sue Hensel are the club's callers.



3F dancers at the sunrise ceremony at the Canada Day celebration do a memorized traditional Lancers' figure (top). Club members who danced for Prince Charles and Princess Dianne at Newfoundland's 400th birthday celebration (bottom).

Newfoundland

After three years of trials, tribulations and setbacks, we now have 60 members. So far we call ourselves the 3F Square Dancers but we hope to have a more descriptive name soon. We are the only club in the entire province of Newfoundland and Labrador, and we can claim the honor of being the club to dance on the furthest point east on the North American continent. We started out with only 18 members and women far outnumbered the men. Minnie Diamond volunteered to call. We learned and so did Minnie to the point where she lost her voice and had to take a year off to

rest it. We then danced to the Bob Ruff teaching records. Our patience and demonstrations (we danced wherever and whenever we were asked) paid off and we got more dancers. In 1983 we appeared twice on national television and I understand one of the programs was shown in England. By the interest shown here now we hope to have a much larger club next year and possibly dance two nights each week. We send greetings to all clubs and dancers from one of the newest clubs.

— Ken and Kae Larson
Wisconsin

99 people attended our recent ECCO III held at Camp Byron. An acronym for Education, Communication and Club Organization, ECCO is a leadership training seminar held every 18 months under the guidance of Wisconsin Legacy Trustees. The 1984 event was keynoted by Walt Cole. All segments of our activity attended including new and experienced dancers, callers, cuers, contra leaders, cloggers and club, area and state officers. 50% of those attending were sponsored by their own clubs or area associations. We thank everyone for their support and encouragement.

— Bobbie Foster

Louisiana

This has been a happy year for us. Johnny received his Quarter Century Award from



Tex Brownlee presents the Fontana Village Hall of Fame award to Janie and Johnny Creel.

Callerlab and we were inducted into the Fontana Village Square and Round Dance Hall of Fame . . . At the Fontana Rebel Roundup
Please see **WORLD**, page 77

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1984

THE OPPORTUNITY TO DANCE

by Bill Peters, San Jose, California

WHILE IT IS CERTAINLY APPROPRIATE that the basic theme of the material that regularly appears in this Workshop Section should focus on choreography that is just a bit different, special or unusual, it is equally appropriate that it should also focus, from time to time, on square dance choreography that has been designed with little else in mind but to provide the dancers with an opportunity to *dance*. The routines below would seem to fall into that category and they are suitable for use at a Mainstream dance:

**One and three square thru . . . swing thru
Box the gnat . . . fan the top
Right and left thru . . . pass the ocean
Swing thru . . . scoot back . . . fan the top
Right and left thru . . . slide thru
Allemande left**

**One and three lead right
Circle to a line of four
Swing thru . . . boys run . . . tag the line
Girls turn back and curlique
Girls trade . . . recycle
Sweep a quarter more
Right and left thru (take a full turn)
Allemande left**

**One and three lead right
Circle to a line of four
Square thru three quarters
Boys courtesy turn this girl
Dixie style to an ocean wave
Boys cross run . . . girls trade . . . recycle
Veer left . . . couple circulate
Girls go double . . . ferris wheel
Centers square thru three quarters
Allemande left**

**One and three promenade half
Lead right . . . circle to a line
Square thru three quarters
Boys courtesy turn that girl
Dixie style to an ocean wave
Girls circulate . . . boys trade
Allemande left**

**One and three lead right . . . circle to a line
Spin the top . . . boys run
Half tag and scoot back
Boys run . . . swing thru . . . boys run
Half tag the line
Single file circulate . . . boys run
Allemande left**

**Four ladies chain three quarters
One and three square thru
Touch a quarter . . . walk and dodge
Boys run . . . scoot back . . . swing thru
Boys trade . . . girls trade . . . centers trade
Girls trade . . . allemande left**

This is not intended to imply, however, that there is anything wrong with unusual choreography or that a caller should never use it. Quite the contrary. Choreography that is deliberately different or unique often stands out as the very thing that makes one caller's dance programs seem different from another's, and it is therefore a good idea for callers to regularly collect and research material that may be used whenever his or her programs require something special or unusual. A good example of this kind of material is the concept of doing a *reverse* Dixie style to an ocean wave. While a reverse Dixie style is not nearly as popular as a reverse flutterwheel, the idea is based on the same principle, i.e., to do the actions of a well-known call using a reverse body action.

A Reverse Dixie Style to an Ocean Wave

Reverse Dixie style to an ocean wave starts from facing couples, but instead of the left-side dancer leading with a right hand, the

right side dancer leads with a *left*. When a reverse Dixie style to an ocean wave is called from normal couples (girl on the boy's right side), the boys lead, take left hands with each other and pull by. They meet the opposite girl (trailer), touch right hands to form a momentary mini-wave and, without stopping, each mini-wave turns 90° (hinge) to form a right-hand ocean wave. Most callers will no doubt have to provide their dancers with one or more walkthrus before they are able to call a reverse Dixie style, but once the dancers get the idea, they'll enjoy it. The flow and body actions of a reverse Dixie style are very smooth and the call has the additional advantage of leaving the dancers in right-hand waves. The smoothest choreography results when it is called after a flutterwheel, a partner trade, a boys run — or after any call in which the left-side dancer is able to lead with an easily available left hand. Here are some sample routines (also suitable for a Mainstream dance):

One and three right and left thru

Flutterwheel (boys lead)

Reverse Dixie style to an ocean wave

Girls trade . . . recycle . . . pass thru

Allemande left

One and three lead right

Circle to a line of four

Right and left thru

Flutterwheel (boys lead)

Reverse Dixie style to an ocean wave

Girls trade . . . swing thru . . . turn thru

Allemande left

One and three square thru

Curlique . . . walk and dodge . . . partner trade

Reverse Dixie style to an ocean wave

Swing thru . . . boys run

Couples circulate . . . bend the line

Reverse Dixie style to an ocean wave

Swing thru . . . boys run . . . tag the line

Girls turn back . . . star thru

Couples circulate . . . wheel and deal

Pass to the center

Square thru three quarters

Allemande left

One and three pass the ocean . . . step forward

Make a wave with the outsides

All single hinge . . . scoot back

Scoot back again

Girls fold (boys lead with a left)

Reverse Dixie style to an ocean wave

Scoot back . . . scoot back again

All single hinge . . . walk and dodge

Partner trade

Reverse Dixie style to an ocean wave

Recycle . . . square thru three quarters

Trade by . . . allemande left

One and three touch a quarter

Walk and dodge . . . right and left thru

Swing thru . . . boys run . . . bend the line

Right and left thru . . . flutterwheel

Reverse Dixie style . . . to a box the gnat

Right and left grand

Working With Columns of Three

Another way to make choreography seem different or unusual is to set up the dancers so that they can easily do a familiar call in an unfamiliar formation. This is what happens when we ask the dancers to do a standard column circulate from three-dancer columns. In the routines below (also suitable for a Mainstream dance), the three-dancer columns are achieved in two ways. First, we have all four boys run from a normal (zero) quarter tag formation plus the wave dancers swing thru:

One and three pass the ocean

Swing thru . . . four boys run

Columns of three circulate double

Four boys bend the line and square thru

Girls facing out run . . . all star thru

Boys circulate . . . girls trade . . . ferris wheel

Centers square thru three quarters

Allemande left

Four ladies chain three quarters

One and three pass the ocean

Swing thru . . . four boys run

Columns of three circulate one place

Center four (in a two-faced line) **wheel and deal**

The other girls run . . . all double pass thru

Peel off . . . square thru

Right and left grand

But on the third hand promenade

One and three pass the ocean

Swing thru . . . those boys trade

All four boys run

Columns of three circulate one place

Center four half tag the line

The other girls run

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Ray RoseWorkshop Editor

Joy CramletRound Dances

Center four walk and dodge
 Partner trade . . . star thru . . . zoom
 All doubles pass thru . . . peel off
 Pass thru . . . wheel and deal
 Centers star thru . . . back away
 Other four lead right . . . allemande left

Another easy way to set up columns of three, is to call circulate once-and-a-half from regular columns of four. Note the following:

One and three lead right
 Circle to a line of four
 Pass thru . . . wheel and deal
 Double pass thru . . . peel off
 Touch a quarter . . . single file
 Eight circulate once and a half
 Columns of three circulate one place
 Two very center boys trade and spread apart
 Girls cast right three quarters
 Center girls cast left three quarters
 With the boy you meet recycle
 Same four square thru three quarters
 Outsides bend in . . . allemande left

One and three pass thru
 Separate go round one . . . line up four
 Touch a quarter . . . single file
 Eight circulate once and a half
 Columns of three circulate once
 Very center girls trade and spread apart
 Boys cast right three quarters
 Two center boys cast left three quarters
 With the girl you meet swing thru
 Outsides bend in . . . four girls run
 Columns of three circulate double
 Four girls (in a two-faced line)
 Half tag and scoot back
 All those facing out, run
 Circle left . . . four boys square thru
 Touch a quarter . . . girls trade
 Recycle . . . star thru . . . touch a quarter
 Boys shake left hands . . . pull by
 Right and left grand

And finally, the following routine will usually serve to add a bit of a gimmick flavor to the entire proceedings:

One and three right and left thru
 Cross trail thru . . . separate
 Go round one . . . line up four
 Touch a quarter . . . single file
 Eight circulate once and a half
 Two center boys trade
 Columns of three circulate once and a half
 Four girls trade

Same girls (Box) circulate once and a half
 Two center girls hinge
 Four by four, all wheel and deal
 Star thru . . . zoom . . . centers pass thru
 Allemande left

Some Do — Some Don't

A very effective way to add variety to a square dance program is to have one group of dancers in the set do the actions of one call or calls while, simultaneously, another group does the actions of another. One of the most commonly-used applications of this concept is when, from parallel waves or two-faced lines, we have the ends circulate while the centers trade (acey deucey). One can, however, easily expand upon this concept. Note the following Mainstream routines:

One and three pass thru . . . separate
 Go round one . . . line up four
 Pass thru . . . tag the line - in
 Center four right and left thru
 Square thru . . . other four slide thru
 Everybody swing thru . . . boys run
 Ferris wheel . . . outsides crowd in
 Line up four
 Pass thru . . . tag the line - in
 Center four swing thru
 Same four spin the top
 Same four right and left thru
 With a full turn around
 Ends slide thru
 All right and left thru
 Touch a quarter . . . split circulate
 Boys run . . . right and left thru
 Flutterwheel . . . slide thru
 Allemande left

One and three square thru
 Sides rollaway half sashay
 Everybody swing thru . . . centers trade
 Centers run . . . bend the line
 Pass thru . . . tag the line - in
 Center four swing thru
 Same four spin the top . . . those girls trade
 Same four recycle
 Square thru three quarters
 Ends slide thru . . . allemande left

One and three half square thru
 Curlique . . . (in this wave) swing thru
 Centers run . . . bend the line
 Swing thru . . . centers run
 Four boys wheel and deal
 Same boys square thru
 Four girls bend in . . . all swing thru

All spin the top . . . centers run
 Tag the line - right
 Four girls wheel and deal
 Sweep a quarter . . . four boys bend in
 Four girls pass thru . . . star thru
 Couples circulate . . . bend the line
 Ladies chain . . . star thru
 Right and left thru . . . rollaway half sashay
 Square thru, but on the third hand
 Right and left grand

Some Roll — Some Don't

A similar idea can be applied to the routines in a Plus dance by having only *some* of the dancers roll in a situation where normally all of the dancers are required to roll. This can sometimes set up formations that are tricky to say the least and callers are urged to make certain that they use such material only with dancers who are (1) thoroughly familiar with the rules for roll, and who are (2) able to resist the temptation to rearrange things when they find themselves in an unusual setup.

One and three lead right
 Circle to a line of four
 Square thru . . . trade by
 Traders only roll and touch a quarter
 Four girls pass thru and face in
 Boys do your part of a track II
 Four girls ferris wheel
 Same girls swing thru
 All diamond circulate . . . flip the diamond
 Recycle . . . allemande left

One and three lead right
 Circle to a line of four . . . touch a quarter
 Coordinate . . . centers only roll
 All the centers swing thru (check diamonds)
 Diamond circulate . . . flip the diamond
 Grils trade . . . recycle
 Eight chain three . . . allemande left

One and three lead right
 Circle to a line of four
 Load the boat
 Outsides only roll and star thru
 All cloverleaf . . . centers pass thru
 Star thru . . . all pass thru
 Partner trade and roll
 Right and left grand

One and three square thru
 Swing thru . . . boys run . . . couples circulate
 Bend the line . . . right and left thru
 Pass thru . . . tag the line - right
 Couples circulate . . . ferris wheel
 Double pass thru . . . peel off
 Centers only roll . . . all touch a quarter
 Four boys run . . . allemande left

One and three right and left thru
 Cross trail thru . . . separate
 Go round one . . . line up four
 Square thru . . . trade by . . . star thru
 Pass thru . . . four boys run and roll
 Four girls trade and roll
 Those who can pass thru
 Four girls swing thru double
 Four boys face in and load the boat
 Extend the tag . . . all walk and dodge
 Partner trade . . . pass the ocean
 Swing thru . . . boys run
 Tag the line - in . . . pass thru
 Wheel and deal . . . double pass thru
 Peel off . . . centers only roll
 All do a right and left grand

TRACKS FROM THE '85 PREMIUMS

The patter calls used each year in our Documentaries-in-Sound offer many fresh choreographical ideas for callers seeking such material to bolster their own repertoires. For the coming year the calls of Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake will be featured and during the coming months we'll run some of the calls as part of the Workshop section.

Basic Program- Band 1

by Gary Shoemake, Carrollton, Texas

Bow to the partner . . . corners too
 Circle to the left . . . circle to the right
 Find your partner
 Allemande right with your partner
 Allemande left with your corner
 Grand right and left . . . do sa do your honey
 Promenade home
 Heads to middle and back
 Square thru four . . . make a right hand star
 Roll it once around
 Heads back to center with left hand star
 Roll it once around . . . find the corner
 Do sa do . . . right and left thru
 Dive into the center
 Centers square thru three quarters
 Allemande left . . . grand right and left
 Swing partner . . . promenade home

Sides make a right hand star
 Roll it once around . . . back by the left
 Pick up your corner arm around
 Star promenade . . . back right out
 Circle to the left
 All four girls square thru four
 Touch a quarter
 Make an ocean wave . . . boys trade
 Boys run around that girls . . . wheel and deal

Right and left thru . . . dive into the center
Centers square thru three quarters
Allemande left . . . back to partner
Box the gnat . . . wrong way grand
Swing partner . . . promenade home

Heads square thru four . . . split outside two
Around just one . . . make a line . . . pass thru
U turn back . . . right and left thru
Roll this girl half sashay . . . star thru
California twirl . . . right and left thru
Dive thru . . . square thru three quarters
Allemande left . . . grand right and left
Do sa do your honey . . . promenade home

Four ladies chain straight across
Chain those ladies right back home
Bow to the partner . . . corners too

Mainstream Program, Band 1
by Ken Bower, Hemet, California

Bow to the partner . . . corner too
Head gent and the corner girl
Dance up the middle and back
You four do a curlique
That boy run around that girl
You four do an allemande left
Grand right and left . . . promenade home

First and third up to middle and back
Curlique . . . cast off three quarters
Let the girls touch . . . fan the top
Step thru . . . do sa do with the outside pair
Make your wave . . . spin chain thru
Girls circulate two times
Boys run around the girl . . . ferris wheel
Zoom . . . right and left thru . . . substitute
New centers right and left thru
Make a full turn to outside pair
Step to a wave . . . hinge a quarter
Split circulate . . . boys run to right
Right and left thru . . . roll away
Lines up to middle and back . . . spin the top
Recycle . . . veer left . . . couples circulate
Bend this line . . . star thru
Right and left thru . . . pass thru . . . trade by
Star thru . . . right and left thru
Roll away . . . lines to middle and back
Spin the top . . . curlique
Cast off three quarters . . . girls touch
Fan the top . . . slide thru . . . left allemande
Right and left grand . . . promenade home

Twos and fours up to the middle and back
Lead to the right . . . circle up four
Break out in a line . . . pass the ocean
Single hinge . . . scoot back
Boys run around this girl . . . star thru
Veer left . . . couples circulate
Couples hinge . . . center boys trade

All the girls trade . . . couples hinge
Bend the line . . . right and left thru
Pass thru . . . wheel and deal
In the middle star thru . . . pass thru
Partner hinge . . . swing thru . . . spin the top
Right and left thru . . . others star thru
Zoom
New centers square thru three quarters
Left allemande . . . right and left grand
Promenade home
Walk all around the corner
Seesaw the pretty little doll
Bow to the corner . . . partner too

Plus Program, Band 1
by Beryl Main, Golden, Colorado

Sides square thru four . . . step to a wave
Relay the deucey . . . (spin the top)
Swing thru . . . boys run around that girl
Couples circulate . . . everybody tag the line
Face right . . . couples circulate
Three quarter tag the line
Girls swing thru . . . boys quarter right
Diamond circulate . . . flip your diamond
Ladies trade . . . linear cycle . . . star thru
Circle up four . . . make a line
Right and left thru . . . star thru
Square thru three . . . left allemande
Promenade home . . . all four ladies chain
Chain them right on back
All eight to the middle . . . bow to the partner

A-1 Program, Band 1
by Ken Bower, Hemet, California

Bow to the partner . . . corner too
Walk all around the left hand lady
Turn your partner left . . . allemande thar
Do a quarter the top . . . half the top
Three quarter the top
Three quarter the top once more
Alemande left . . . promenade home

Head two couples pass the ocean
Chain reaction . . . hinge a quarter
Centers trade . . . quarter thru . . . swing thru
Explode . . . star thru . . . right and left thru
Double pass thru . . . peel off
Touch a quarter . . . boys run around the girl
Centers pass thru . . . star thru . . . pass in
Double pass thru . . . peel off
Right and left thru . . . pass the ocean
Explode the wave . . . explode the line
Explode and right and left thru
Star thru . . . veer to the left
Girls hinge . . . diamond circulate
Cut your diamond . . . crossover circulate
Turn and deal . . . curley cross . . . U turn back

Pass thru . . . wheel and deal . . . zoom
 New centers right and left thru . . . pass thru
 Swing thru to an acey deucey
 Grand right and left . . . promenade home

Twos and fours right and left thru
 Left wheel thru . . . swing thru . . . boys run
 Bend the line . . . pass thru . . . ends bend
 Split square thru three . . . U turn back
 Touch a quarter . . . transfer the column
 Centers trade . . . three quarter thru
 Swing thru once more . . . explode
 Touch a quarter . . . boys run . . . all peel off
 Pass thru . . . wheel and deal
 Boys step to an ocean wave
 Chain reaction . . . swing thru . . . scoot back
 Boys run around the girl
 Reverse the flutterwheel . . . pass thru
 Bend the line . . . pass thru . . . partner trade
 Right and left thru . . . roll away . . . star thru
 U turn back grand right and left
 Promenade home

Walk all around the left hand lady
 Turn partner left
 Head ladies center like a teacup chain
 Side girls to the corner with a right
 Side left turn and a quarter
 Head girl to the corner with a right
 Keep this girl make a wrong way thar
 Shoot the star . . . backward three
 Go left . . . right . . . left allemande
 Come back one . . . promenade home
 Bow to the partner

ROUND DANCES

DREAMY RHYTHM — Grenn 17061

Choreographers: Leo and Pat Fiyalko

Comment: This is not a difficult two-step. The music is good big band sounding. Cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

1-4 Side, Close, Fwd, Close; Walk, —, 2, —; Side, Close, Fwd, Close; Walk, —, 2, —;

5-8 Side, Close, Fwd, —; Side, Close, XIF M face WALL, —; Turn Two-Step; Turn Two-Step end M face WALL;

9-12 Hover end BANJO M face LOD;; Fishtail; Walk, —, 2 M face WALL, —;

13-16 Repeat meas 5-8 Part A except to end M facing LOD;

YOUR 1986 YEARBOOK

The round dances, squares and contras that appear in the pages of the Workshop will appear as part of a collection of more than 1,000 dances in the next Yearbook. Slated for publication every two years, the next volume will be ready for shipping in December, 1985. Watch for it.

INTERLUDE

1-2 Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

PART B

1-4 Side, Close, XIF/Check, —; Recov, Side, Thru, face LOD in OPEN, —; Fwd, Close, Bk, Close; Walk, —, 2, —;

5-8 Vine Apart, 2, 3, Touch; Together, 2, 3, to CLOSED M face WALL; Turn Two-Step; Turn Two-Step end M face LOD;

9-12 Progressive Scissors; Progressive Scissors end in BANJO; Fwd, Lock, Fwd, Lock; Walk, —, 2 end M face WALL, —;

13-16 Turn Two-Step; Turn Two-Step end face LOD with Lead Hands joined; (Twirl) Walk, —, 2, —; Walk, —, Pickup to CLOSED M facing LOD, —;

SEQUENCE: A — A — Interlude — B — A thru meas 14 plus Ending.

Ending:

1-2 Lead Hands joined Vine, 2, 3, 4; —, —, 1/4 R Turn, Point.

LILLY'S BACK AGAIN — Hi-Hat BB 015

Choreographers: Roland and Betty Hill

Comment: Fun to do two-step with good New Orleans sounding music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to BUTTERFLY, —;

PART A

1-4 Side, —, XIB, —; Face to Face Two-Step; Side, —, XIB, —; Bk to Bk Two-Step;

5-8 Rock Side, —, Recov face RLOD in LEFT-OPEN, —; Fwd Two-Step end BUTTERFLY M face WALL; Rock Side, —, Recov face LOD in OPEN, —; Fwd Two-Step;

9-12 Walk, —, 2, —; Fwd, Close, Bk, —; Walk Bk, —, 2, —; Bk, Close, Fwd end CLOSED M face WALL, —;

13-16 Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; Fwd, —, Manuv to CLOSED M face RLOD, —;

Pivot, —, 2 face LOD in SEMI-CLOSED, —;

PART B

- 1-4 **Rock Fwd, —, Recov, —; Bk Two-Step; Rock Bk, —, Recov, —; Fwd Two-Step;**
5-8 **Roll, —, 2, —; 3, —, 4 end LOOSE-CLOSED M face WALL, —; Side, Close, Fwd, —; Scissors Thru to BUTTERFLY;**
9-12 **Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF end CLOSED, —;**
13-16 **Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD; (Twirl) Walk, —, 2, —; 3, —, 4, —;**

SEQUENCE: A — B — A — B — A plus Ending.
Ending:

- 1-4 **SEMI-CLOSED Rock Fwd, —, Recov, —; Bk, Lock, Bk, —; Rock Bk, —, Recov, Close; —, Twist, Twist, Point.**

THE BOY NEXT DOOR — Hi-Hat BB 015

Choreographers: Joe and Alice Hill

Comment: An interesting waltz routine. Notice the transition Meas 3 Part B — also Meas 8 Part B. The music is adequate.

INTRODUCTION

- 1-4 **OPEN facing LOD Wait; Wait; (Roll L face 1½ to end in CLOSED) In Place, Touch, —; Dip, Recov, —;**

PART A

- 1-4 **¼ L Chasse Turn end BANJO; ¼ R Chasse Turn end SIDECAR; Cross Hover end BANJO; Cross Hover end SIDECAR;**
5-8 **Whisk, 2, 3 end SEMI-CLOSED; Manuv, 2, 3 M face RLOD in CLOSED; Spin Turn, 2, 3 end M face LOD; Bk, Side, Close;**
9-12 **Hover, 2, 3; Fwd Turning L, Fwd Turn face RLOD in CLOSED, Side & Bk end CONTRA BANJO; Bk, Side & Bk Turning L to BANJO face DIAGONAL WALL, Fwd; Manuv, Side, Bk M facing RLOD;**
13-16 **Bk, Bk/Lock, Bk; Impetus face LOD SEMI-CLOSED; Thru, Fwd Chassee, 2; Pickup to CLOSED, Side, Close;**

PART B

- 1-4 **Fwd Turn, Side face RLOD in BANJO, Draw; (L face Roll to end SKIRT SKATERS facing RLOD) Bwd Waltz;; (Bk, Close, —;) Bk, Touch, —; ¼ L Diamond Turn;**
5-8 **¼ L Diamond Turn; ¼ L Diamond Turn; ¼ L Diamond Turn end facing RLOD; (Fwd Turn to CLOSED, Close) Fwd, Side, Touch;**
9-12 **¼ L Turn, Side, Close; ¼ L Bk Turn M face LOD, Side, Close; Hover end**

SEMI-CLOSED; Pickup to CLOSED, 2, 3 M face COH;

- 13-16 **Whisk end SEMI-CLOSED; Left Whisk end REVERSE SEMI-CLOSED; Around end SEMI-CLOSED facing LOD) Fwd, Draw, Touch; Chair, Recov, Slip end CLOSED;**

SEQUENCE: A — A — B — B plus Ending.

Ending:

- 1-4 **Side, Draw, Touch; Left Hinge; Recov to OPEN; Point Thru, —, —.**

DOMANI WALTZ — Grenn 17060

Choreographers: Clancy and Betty Mueller

Comment: An enjoyable Viennese waltz. The music is big band. Cues on one side of record.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point; Together to CLOSED M facing WALL, —, Touch;**

PART A

- 1-4 **¼ L Fwd Turn, —, Touch; ¼ L Bk Turn, —, Touch; ¼ L Fwd Turn, —, Touch; ¼ Bk Turn, —, Touch;**
5-8 **Vine, 2, 3; Thru, —, Touch; Dip, —, Touch; Manuv M face RLOD, —, Touch;**
9-12 **Bk R Turn M face COH, Side, Close; Fwd R Turn M face LOD, Side, Close; Fwd, —, Touch; Bk, —, Touch;**
13-16 **Bk, —, Touch; Fwd, —, Touch; Run, 2, 3; R Fwd Turn M face WALL, —, Touch;**

PART B

- 1-4 **BUTTERFLY Side, —, Swing; Side, —, Swing; Side, —, Close; Side, —, Touch;**
5-8 **Side, —, Swing; Side, —, Swing; Side, —, Close; R Turn M face LOD, —, Touch;**
9-12 **Dip Bk, —, Touch; Recov, —, Touch; (L) Waltz Turn; (L) Waltz Turn end M face WALL;**
13-16 **Canter, 2, 3; Side, —, Touch; Canter, 2, 3; Side, —, Touch end BUTTERFLY;**

PART C

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3 end BOLERO M face WALL; Wheel, 2, 3; Wheel, 2, 3 end BUTTERFLY M facing WALL;**
5-8 **Step Apart, —, Touch; (Wrap) Side, —, Touch; Dip Bk, —, Touch; (Unwrap) Fwd, —, Touch end BUTTERFLY;**

SEQUENCE: A — A end BUTTERFLY — B — C — C end CLOSED — A — A end BUTTERFLY — B — C — C end BUTTERFLY plus Ending.

ENDING:

- 1-4 **Step Apart, —, Touch; (Wrap) Side, —, Touch; Dip Bk, —, Touch; Recov, —, Touch.**

RED BANDANA

By Kip Garvey, Fremont, California

Record: Rhythm #137, Flip Instrumental with Kip Garvey

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go walking around
Back home swing that man swing him round
Join hands circle to the left and then
Left allemande that corner weave the ring
That red bandana

Tied around your auburn hair
Do sa do and promenade the square
You ain't never gonna be no Bobby McGee
But you're trying to and I can't change and
Live the way you want me to

FIGURE:

Head couples promenade and go halfway
Down the middle and a right and left thru
Flutterwheel then sweep one quarter more
Pass thru and do sa do like you did before
Swing thru boys trade turn thru you see
Left allemande and promenade for me
You ain't never gonna be no Bobby McGee
But you're trying to and I can't change and
Live the way you want me to

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DANCE WITH ME ONE MORE TIME

By Tim Marriner, Norfolk, Virginia

Record: Square Tunes #209, Flip Instrumental with Tim Marriner

OPENER, MIDDLE BREAK, ENDING

Circle left

Dance with me one more time
Once is never enough with a girl like you
Allemande your corner do sa do with your own
Men star left turn thru at home
Go allemande left swing your girl and
Promenade the land oh baby
Dance with me one more time

FIGURE:

Heads square thru four hands you know
Around the corner you go
Do sa do around that corner you go now
Swing thru the boys will run
Those couples circulate once ferris wheel
Dixie grand go it's hand over hand
That corner left full turn around
Roll promenade the land oh baby
Dance with me one more time

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RIGHT OR WRONG

By Darryl McMillan, Lynn Haven, Florida

Record: Ranch House #214, Flip Instrumental with Darryl McMillan

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once inside the ring
Get back home and swing with your man
Join up hands and circle to the left

You move it around you go
Allemande the corner weave that ring
All along I knew I'd lose you
Gonna swing that girl and promenade
In your heart just please remember
Right or wrong I'm still in love with you

FIGURE:

Head couples promenade you go halfway
Walk into middle and right and left thru
Flutterwheel in the middle and
Sweep one quarter more pass thru and
Do a right and left thru swing thru
Those boys run to the right half tag
Swing on the corner promenade
In your heart just please remember
Right or wrong I'm still in love with you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HELLO MY BABY

By Jack Berg, Chicago, Illinois

Record: Chicago Country #11, Flip Instrumental with Jack Berg

OPENER:

Circle left hello my honey
Hello my baby hello my ragtime gal
Left allemande you're gonna do sa do then
Left allemande come on weave that old ring
If you refuse me you're gonna lose me
Swing your own and promenade
Ahhh baby telephone and tell me
I am your own hello hello hello

MIDDLE BREAK, ENDING

Sides face grand square
Four ladies promenade inside that ring
Get on home swing your man and promenade
Ahhh baby telephone and tell me
I am your own hello hello hello

FIGURE:

Heads square thru four hands around you go
Right and left thru turn the girl you know
Pass thru trade by square thru three quarters
Trade by star thru and all circle left
If you refuse me you're gonna lose me
Left allemande swing and promenade
Ahhh baby telephone and tell me
I am your own hello hello hello

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CHAPARRAL RECORDS invites you to join us in welcoming the talented SCOTT SMITH to our staff of fine callers. Scott is appreciated for his mellow voice and smooth timing, and we feel fortunate in being able to offer him full time to add to your dancing pleasure.

Born and raised in Ogden, Utah, Scott was introduced to square dancing and calling at an early age. His father, a fine caller in his own right, inspired Scott to start a teen club which quickly became a success. After leaving the square dance world to serve on a church mission, Scott returned to find his talent still in demand. He now travels throughout the U.S. and Canada in addition to operating a full home program for beginners through advanced levels.

Scott and his lovely wife Valerie make their home in Ogden along with their three children Amberly, age 7; Jacob, 5; and Clint, 2.

We are excited about the addition of Scott Smith to the CHAPARRAL label, and again we say WELCOME to this fine caller and his family.

For booking information contact:

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Abilene, Texas



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#C-703 "If you're gonna play in Texas, you gotta have a fiddle in the band".

Born and raised in West Texas, Marshall started calling in 1952. Nine years later, he became associated with the Kirkwood Lodge in Osage Beach, Missouri, launching his full time career. Now one of the owners, Marshall travels each year from Abilene to kick off the square dancing season at the lodge.

Throughout his career, Marshall has been instrumental in guiding beginning callers and, in the same way, has added his special touch to the recording industry. In 1981, his peers at Callerlab recognized Marshall's talent with the distinguished Milestone Award, the highest accolade given by the organization.

Marshall and his lovely wife Neeca make their home in Abilene, Texas when they are not at the Kirkwood Lodge. Their 21-year-old son John is a junior at Central Missouri State College.

We feel that the combination of the number one caller with the number one square dance recording company will bring exciting results. Welcome, Marshall and family!





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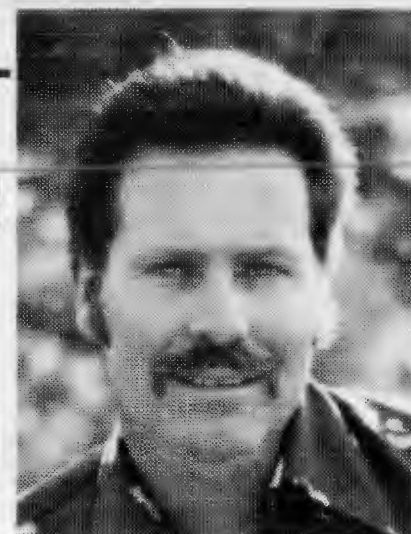
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CALLER of the MONTH



John Steckman, Ellwood City, PA

A BRIGHT RED RIBBON and a few blue ribbons at the State Farm Show for stepping out with some lively traditional square dancing at age 15 was John's introduction to the "big time." He could not have had a clue, then, that 30 years later he would be averaging 20 evenings a month calling for clubs and special events. For that matter, at such a tender age, he's not likely to have looked ahead at all. But here's what happened:

John met Kathy McKim in 1959 at a square dance and she became his lifetime partner in 1961. They heard about "western style" square dance lessons and joined a class in 1963. One year later he was teaching. With the tapes from the lessons, John taught his first beginner's class in Ellwood City and graduated five sets of Rock Point Boat Club members and friends. This first class formed the Town and Country Squares. Without a caller, they coaxed John into calling and teaching and he's been doing just that ever since. And like most success stories, the demand grew and soon the Steckmans were taking another giant step.

In 1972 John and Kathy purchased the Chippewa Grange Hall in Beaver Falls, Penn-

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sylvania. Accommodating 10 squares, this serves as home base for the Town and Country Squares, the Tri-Co-Tippers and several workshops.

As a young man, John joined his father in the monument industry and he is now President of Steckman's Memorials, Inc. He and Kathy have two children and along with square dancing manage occasionally to enjoy skiing (water and snow), boating and bicycling. This month you'll find John Steckman calling a festival weekend with Tim Scholl and Jack Hague: It's November 16th at the Lafayette Hotel in Marietta, Ohio. The program will be Advanced and C-1.



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

The reason I never sent pictures of square dancing at the International Games for the Disabled is that we never had a chance to dance. The program was easily the most disorganized event in which I have ever participated. The dancers waited around until 5:30 PM — we were supposed to dance at 2:45 —



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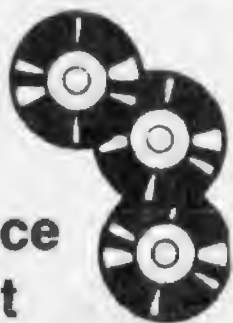
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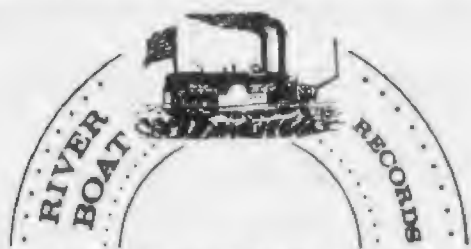


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and then finally left when it became obvious
our program was never going to happen. We
were all quite disappointed.

Doug Tuchman
New York, New York

Dear Editor:

Thought you might like a photo of my car
plates, which I think are great. Maybe some-
one else will get an idea for a license plate that
will promote square dancing.

Paul Carruthers
Ottumwa, Iowa



Dear Editor:

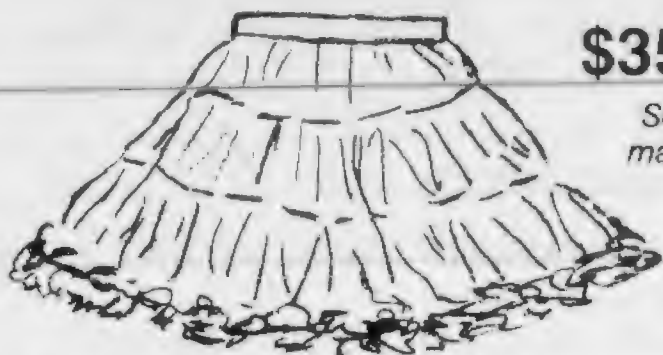
Just what is your correct name — **SQUARE**
DANCING Magazine, Sets in Order or The
American Square Dance Society? You use all
three in some form or fashion and nowhere
can I find where you say, "Make checks paya-
ble to . . ."

Mrs. Paul Abbett
Blandinsville, Illinois

As the son said to his father, "Just send the
money." Seriously, our full and correct title is
The Sets in Order American Square Dance
Society, with **SQUARE DANCING** Magazine
being our official publication. But we'll accept
checks made out to any of the three names
you mentioned — and thank you. — Editor

Dear Editor:

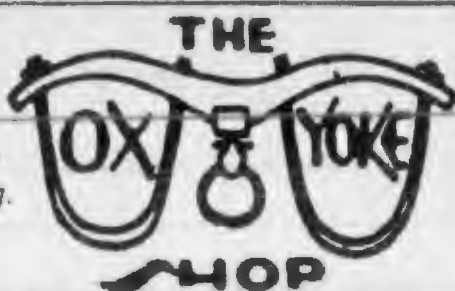
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number of records based on your reviews and I've yet to be disappointed. I also play the new releases for one teachers and callers group and find your ratings are consistent with most of our callers' opinions. I feel the reviews are very dependable.

Janice Thomas
Woodinville, Washington

Dear Editor:

There I was at the Baltimore Convention, my seventh, and after studying the dance program, I realized there was exactly two hours a

day dancing at the level I enjoy — Advanced. Someone sure went out of his way to make an awful lot of disgruntled dancers. A very disappointed dancer.

Violet Byford
Burlington, Ontario, Canada

Dear Editor:

We especially enjoyed your comments in the August "As I See It." Your magazine has been most helpful to us the past few years after learning to square dance. We have needed all the help we can get since taking over the office



Joe
Saltel



Bob
Stutevoss



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GR 15012 SUMMER COMFORT/OLE SMOOTHY MIXER by Bob Howell
GR 15006 WHITE SILVER SANDS MIXER (M&N Smith)/FLORIDA SPECIAL (Howell)

of Publicity a year ago . . . Our club, Shirts 'N Skirts, has participated in two early morning TV shows this year and one of our club dances was aired on Channel 46 PBS as part of a half-hour program entitled "Art Scene." This particular program has aired twice.

Tom and Eleanor Troy
Vestal, New York

Dear Editor:

Thank you so much for your "As I See It" article in August. We have taken many lessons and workshops with three callers. It is no fun

to stand on the floor and listen, no matter how intriguing the calls might be. We love to dance, relax and enjoy ourselves.

Wave and Ernie Brockmann
New Haven, Indiana

Dear Editor:

Thanks for keeping a full synopsis of the break and figures of singing calls in "On The Record."

Jo Clinefelter, Lincoln, Nebraska

Dear Editor:

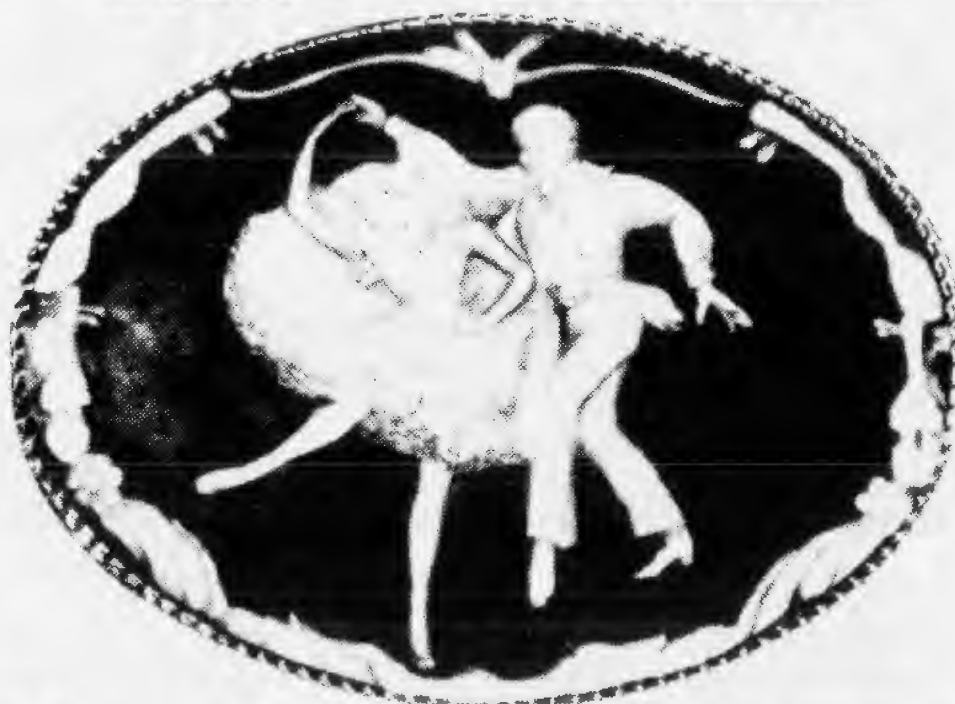
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zines? I have single copies of Sets in Order (SQUARE DANCING) of August, 1955, and June, 1958, and both are in good condition. Anyone interested please contact me at 4271 Ashgrove Dr., Grove City 43123.

Ed Laudenschlager
Grove City, Ohio

Dear Editor:

Every once in a while in Ladies on the Square you mention a dress being made from "so and so's" pattern. Is there any way we ladies who sew could get hold of the pattern

numbers and addresses?

Mary Anne Wien, Rogers, Arkansas

Whenever we show a dress that uses a current pattern, we try to include the number. Unless it is a square dance specialty company, it would be a national brand available at fabric stores. Unfortunately many fashions in the magazine use the creative ability of the designer/models with no available pattern. And, oft times a pattern is out of print. Any readers who sew and have suggestions for current pattern numbers (and the name of the company) which are suitable for square dance cos-



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Guy Poland

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TB 236 Do I Ever Cross Your Mind/
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TB 237 Little Red Wagon/Bud Whitten

TB 238 Gonna Go Huntin' Tonight/
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tunes, please send them along. We'll print
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grateful.—Editor

TEXTBOOK, continued from page 5

Dear Editor:

Many thanks to all square dancers for the
many cards and flowers I received on the pas-
sing of my husband, Edward. They were most
appreciated.

Betty Weed

Upper Darby, Pennsylvania

NOTE: Letters appearing in this section are
often edited in order to fit available space.

At first, we thought, "But lots of that mate-
rial is outdated." Then, as we read the words
of some of square dancing's great leaders of
the activity, we found that little had changed.
When it came to learning to call, learning to
work with people and learning to establish
self-improvement programs, things were es-
sentially the same. Of course, some of the
statements made years ago may sound a little
strange when read against the background of

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today's dancing but that is part of the charm of many of these articles.

"Would today's callers gain by knowing what had gone on before?" In many instances we felt emphatically that they would. While much has changed, much has also stayed the same. Theories about calling — theories never thought of 20 or 30 years ago — began to surface in this past decade. Here it was, the whole story of calling — *all of it*, in these past issues.

In going through more than 430 back issues

of **SQUARE DANCING** and *Sets in Order*, we discovered history — so many things, not necessarily written for callers, which caused us to stop and marvel at the activity's past. Many of these we're retaining for the new *CallerText*. It's not going to be a small book but at the time this is being written (mid-September) the *CallerText* which will probably narrow down to some 600 remarkable pages will hopefully be ready to go to the printers sometime during the month you are reading this. We've set a hoped-for delivery

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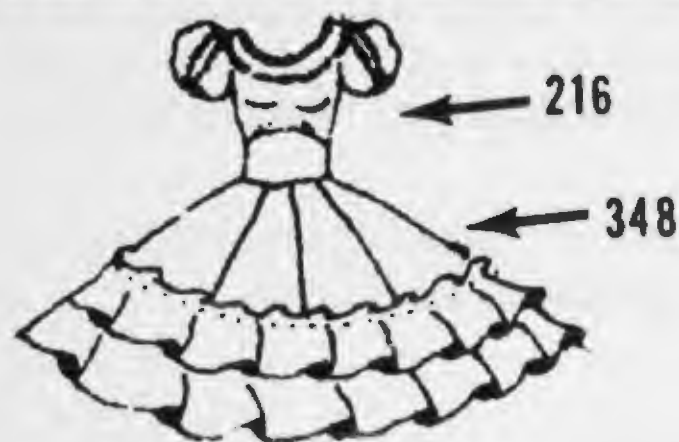
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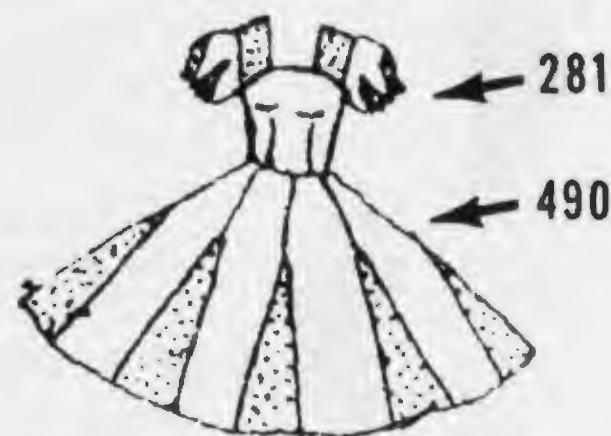


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goal for sometime before the end of this year but, having gone this route before, and knowing there can be so many last minute changes, we feel we're being more realistic in saying that copies will be shipped no later than the end of March, 1985 — that's the deadline we're aiming to beat.

If ever there is to be a full-sized compendium of square dance calling, this will indeed be it. We're delighted with the way it's shaping up and, although we would like to have issued it long before now, I think you'll agree with us that it's been worth the wait.



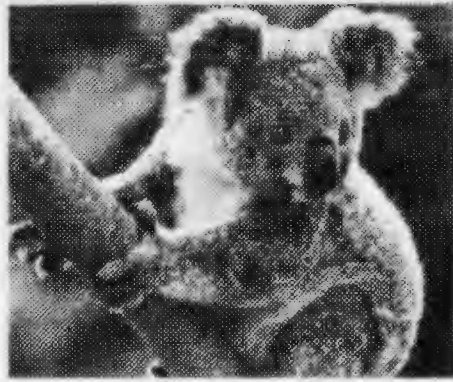
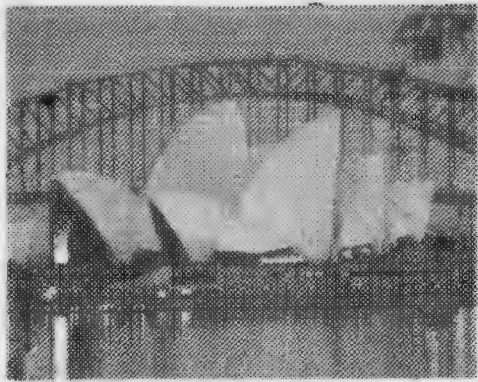
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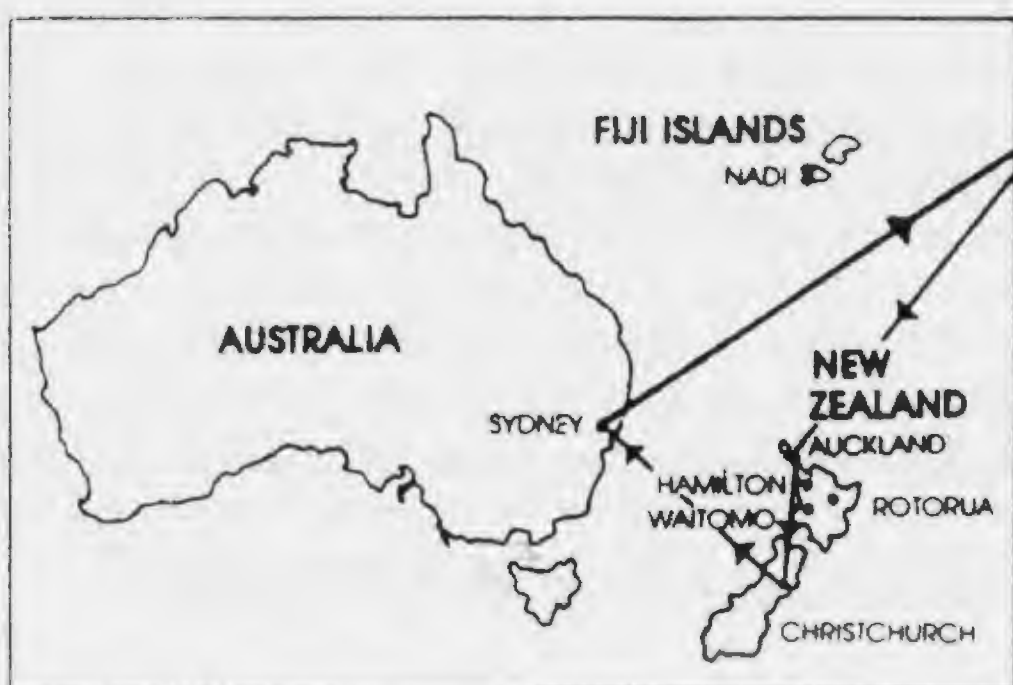
These are the sentiments of a host of square dancing friends from Southern California chapters of Bachelor 'n' Bachelorettes, who honored Goldie Kemp. 30 years ago he started square dancing with the Sirs and Sirens, a club made up of fellow members of the LA Police Force and their spouses. Later, he danced with the B'n'B's of Los Angeles and of Pasadena and has been a valued "angel" at the Alhambra and LA classes for many years. Deservedly, in 1972, Goldie received a lifetime membership in the B'n'Bs and at 81 years of age is still an active "angel." At the recent *Salute to Goldie Night*, he was presented with the traveling banner of his original club, the Sirs and Sirens, closed since 1969. Along with this appropriate memento was another award — during the course of the tribute by Jay Metcalf, Past International President, he received a plaque expressing it all, "Goldie — We Love You."

□ □ □

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by Bronc Wise

HH 5065 — A COWBOY'S DREAM

by Ernie Kinney

OLYMPICS, continued from page 6

they dressed that they had a special respect for square dancing. We've always found it to be especially significant when those running a large festival, a convention or a vacation institute looked after all the *little details* and saw to it that things ran in a first class manner according to schedule. Because we've always felt this way, we've tried to put these feelings into action where this magazine and other projects are concerned.

That's why, when we visit Disneyland,

Disney World or Epcot Center that we marvel at the organization, how orderly things are and, that despite the size of the crowds, you seldom see a gum wrapper or an empty popcorn container littering the grounds. The same attention to details was evident at the Olympics. Although there were tens of thousands of little details, nothing appeared to be overlooked. One case in point: As we arrived at the Coliseum for the closing ceremonies, thousands were pouring into the area and, as is often the case whenever crowds

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gather, we were handed a small yellow piece of paper, obviously a philosophical or religious message which we really didn't want and which under ordinary circumstances we and others might take, then toss away at the first opportunity. No need. Barely seven steps along the way, wearing the hat and jacket of one of the Olympic ground crew members, was a young man with a large plastic trash bag strapped over his shoulder ingeniously holding it open so that it made an inviting target for the would-be litter. Impressive!

And one final remark on the Olympics. To the many of you individuals and organizations who wrote to the Olympic Organizing Committee, requesting that American square dancing be featured as a part of the opening ceremony, we hope that after you saw the spectacular and the way it was handled, you weren't disappointed.

In true Hollywood form, it was a "spectacular." The Seven Brides for Seven Brothers" treatment of pioneer American dancing somehow seemed to be a perfect solution for this time and this place. Square dancing (as you may have read in last month's issue) was featured at one of the Olympic events and on several occasions square dancers were called upon to entertain representatives from the various visiting countries.

OLDE FASHIONED, continued from page 7
ble and the standards that were adopted were the ones that the greatest number of dancers, callers and teachers were using. In that way, the fewest number of individuals had to change. It was a give-and-take situation. In some areas, dancers retained some basic styling concepts while changing others. Out of this came several advantages.



James
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First of all, dancers began to realize that the basics were, indeed, tools of the caller's trade. If he could depend upon the way the dancers would react to each movement, knowing exactly how many steps it would take, which hands would be used and where a dancer would be at the beginning and end of each basic, then he could develop and deliver choreography that would provide maximum dancing pleasure.

Where once it was literally impossible to enjoy a smooth dance in any area where peo-

ple came from different states and provinces, now there was something we could *all* live with. This was a giant step forward *and* it was not *old-fashioned*.

Don't think that we're not inclined to miss some of the old basics — occasionally, even some of the styling seems to lack the old pizzazz that we once enjoyed. However, having uniformity in the definitions and styling of the basics is one of the fine services offered to the activity. We're grateful to Callerlab for accomplishing this goal.

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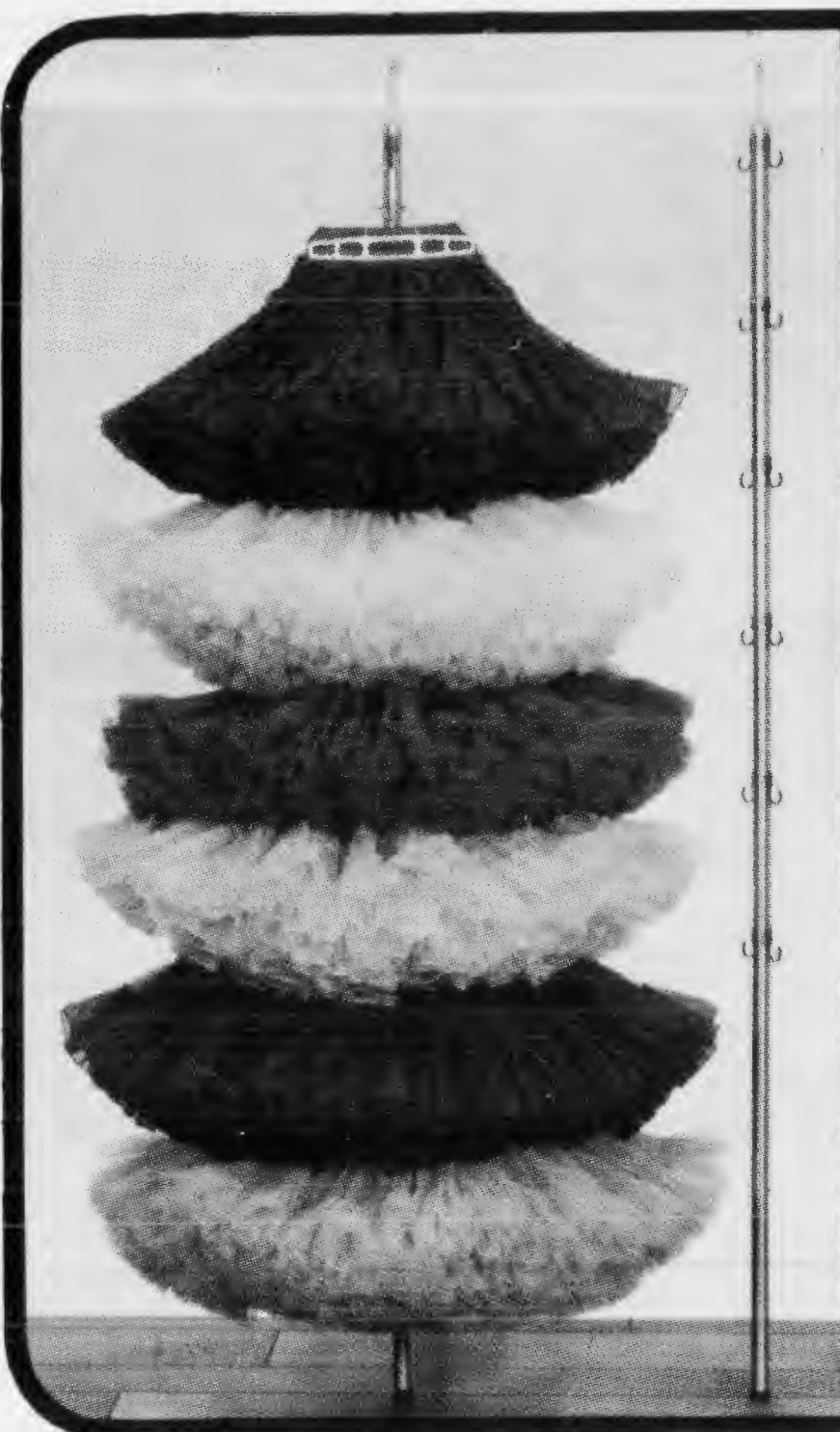
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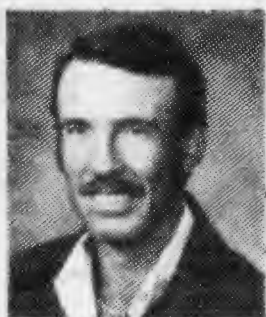
What happens when someone does a movement differently than explained in one of the acceptable definitions? If the callers and dancers feel strongly enough, they can give the movement a name and let it be considered by Callerlab as an altogether different movement. If selected as a Quarterly movement, then let the callers try it out and call it by its given name. We already have the term, swing, so that takes care of the do sa do. Skirt skater fits well with the man's right hand in back courtesy turn promenade position, and

slide to a line is not bad for a different method of getting into lines.

In order that a system like this may work, the understanding and cooperation of dancers and callers everywhere would be necessary. There are procedures today that were not available 15 years ago and — if enough dancers and callers wish to hold their hands down as they slap them gently in an ocean wave, or use forearms in place of the standardized hands up for a wave — then, instead of ignoring the universally accepted definition,

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try a different term and see how it will catch on with the vast majority of dancers when given a fair trial. This is a case of being able to "have your cake and eat it too." No need to come up with more than one way to do a certain movement when it's possible to enjoy both ways, with different names attached. Whatever happens, let's not get back into the provoking battles over basics that once existed. We've come a long way since those days of "old-fashioned dancing" so let's not turn around now and go backward.

NATIONAL, continued from page 10

sad, sad ending to the story of Baby Doe that you will discover when you sample the atmosphere of a bygone era along with the seafood and outstanding desserts.

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BASICS, *continued from page 15*

years of somehow relaxing the number of basics to a truer Mainstream, something perhaps similar to the 75 Extended Basics of pre-Callerlab years — not reverting to the earlier list but to a list that could be taught realistically in 30 weeks.

Just looking at the various lists will give you an idea of where the activity has traveled in the past three-and-one-half decades or more. Realize also that we're referring purely to Mainstream, leaving alone, for the purpose of

this article, movements in the Plus program and in the Advanced, Challenge and Experimental groupings. There's little wonder that change is, always has been and perhaps always will be, a critical element in deciding the future direction that square dancing is destined to travel as it moves closer to the 21st century.

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- 683 — Waterloo, Caller; Sheldon Kolb, Flip Inst.
 - 682 — Waltz Across Texas, Caller; Sheldon Kolb, Flip Inst.
- ### BOGAN RELEASES
- 1352—The Best Things In Life Are Free, Caller; John Aden, Flip Inst.
 - 1351—Night Train To Memphis, Callers; Tommy White, and David Davis, Flip Inst.
- ### LORE RELEASES
- 1215—I Don't Care If The Sun Don't Shine, Caller; Murry Beasley, Flip Inst.
 - 1214—Act Naturally, Caller; Dean Rogers, Flip Inst.
 - 1213—Smile Away Each Rainy Day, Caller; Johnnie Creel, Flip Inst.

BEE SHARP RELEASES

- 123 — Johnny Cash Medley, Caller; Sheldon Kolb, Flip Inst.
- ### SWINGING SQUARE RELEASES
- 2380—Some Kind of Woman, Caller; Peter Richardson, Flip Inst.
- ### PETTICOAT PATTEN RELEASES
- 117 — Love Makes The World Go Round, Caller; Toots Richardson, Flip Inst.
- ### CHRISTMAS RECORDS
- 1637—Blue Star, Jingle Bells, Caller; Andy Andrus, Flip Inst.
 - 2146—Christmas Medley, Caller; Johnnie Wykoff, Flip Inst., Blue Star
 - 2147—Christmas Time A Coming, Caller; Johnnie Wykoff, Flip Inst., Blue Star
 - 1336—Bogan, Jingle Bell Rock, Caller; Tim Ploch, Flip Inst.
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TRADITIONAL, continued from page 34

Meanwhile, the head couple separates, man left, woman right and goes around the circlers back to home.

- — — —, — — All do sa do partner
- — — —, Five ladies chain three-fifths

Counting partner as one, the ladies chain to the third man who courtesy turns them in the normal manner.

- — — —, Five ladies chain three-fifths
- Ladies will now have their original corners.
- — — —, All promenade one-fifth and balance

Here's where you need to be certain that the shape of the formation is preserved. Men will have moved one position to their right and the women two places to their right, but the lines of four at the sides with one head couple is still there. The promenade is only four steps, leaving four beats for the balance (step swing, step swing or whatever you want).

- — — —, Everybody swing (new partner)
- — — —, Sides right and left thru

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(see page 21 for details).

WORLD, continued from page 45
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 pected in December and you can see that 1984

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- C-514 That's The Thing About Love**
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by Jerry Haag
- C-702 Welcome To (Lake of the Ozarks)**
by Marshall Flippo

- C-703 If You're Gonna Play In Texas**
by Marshall Flippo

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— *Happy Tracks, Wichita, Kansas*

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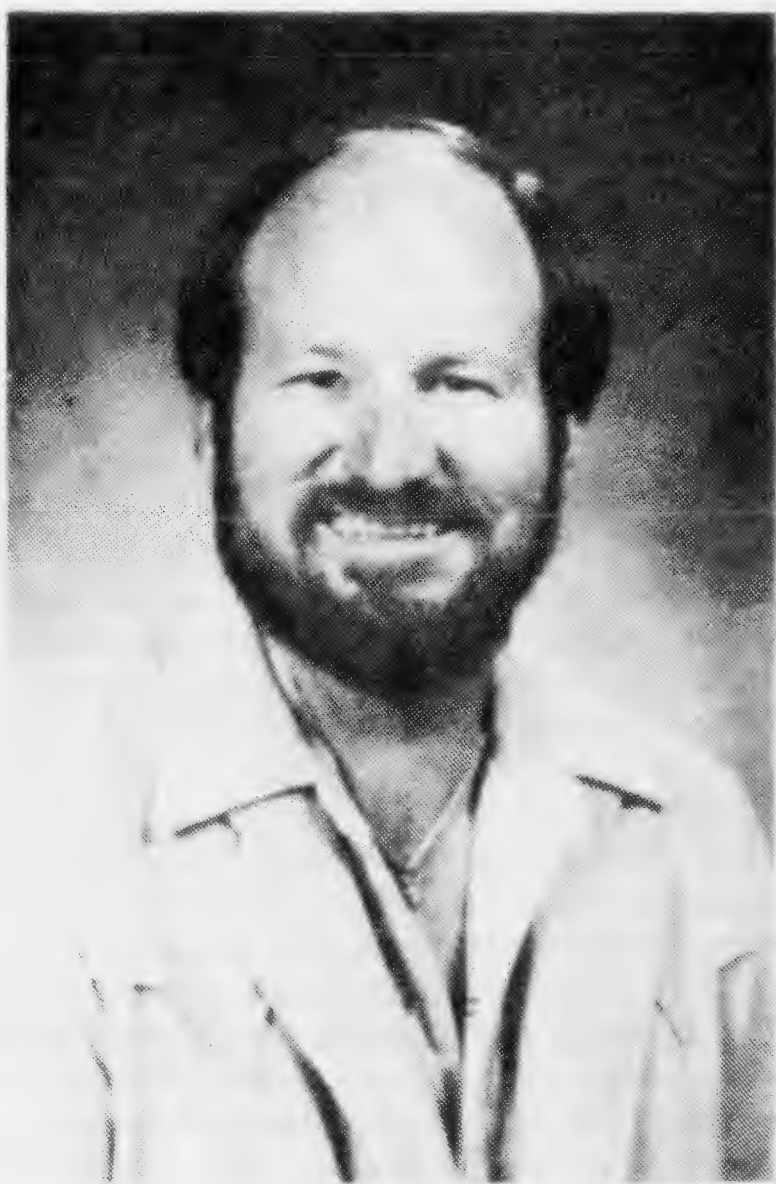
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the Bachelors 'n' Bachelorettes participated and following a display of dancing, caller Winn Barker invited the onlookers to join in. The result was over 30 squares enthusiastically following Winn's instructions as he led them through some simple basics. Later, a great many people visited the square dance booth to learn more of our hobby. They left with flyers advertising new classes and copies of **SQUARE DANCING** Magazine.

— *Glen Popperwell, L.A. Chapter Bachelors 'n' Bachelorettes*



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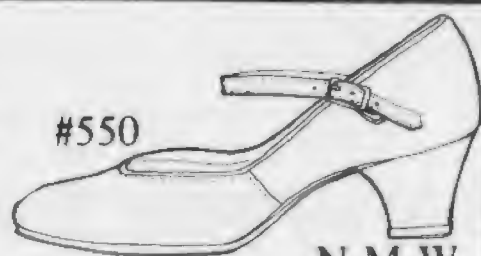
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SINGING CALLS

THE BEST IS YET TO COME — Rhythm 601

Key: D

Tempo: 132

Range: HD

Caller: Steve Jacque

LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande left — weave ring — swing — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run to right — half tag trade and roll — face her right and left thru — pass thru — U turn back — swing corner — promenade.

Comment: A very rhythmic release with a good musical instrumental. The figure has enough action to make it enjoyable. Steve really seems to feel the music in his calling. An old tune rerecorded and well done.

Rating: ☆☆☆☆

HOW COULD I LOVE HER SO MUCH —

Blue Star 2243

Key: C

Tempo: 128

Range: HD

Caller: Lem Gravelle

LD

Synopsis: (Break) Circle left — four men star right — left allemande — weave ring — do sa

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

THESE REVIEWS

One of the most popular, regular features in this Magazine, *On the Record*, brings you a conscientious review of virtually each new record produced by the many specialty square dance recording companies.

do — promenade (Figure) Heads promenade halfway — lead right — circle — make a line — pass thru — tag the line — face in touch a quarter — boys run right — square thru three

— swing — promenade.

Comment: This music is well recorded and has a Mexican flavor. The choreography is adequate. Callers should take a listen to the instrumental side. There's a good trumpet section.
Rating: ☆☆☆☆

REGGAE COWBOY — Rhythm 177

Key: A **Tempo:** 132 **Range:** HE
Caller: Jerry Story **LA**

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — swing — promenade (Figure) Head couples promenade halfway — down

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Stores handling square dance records and books anywhere in the world are listed in these pages. Your listing will reach 80,000 square dancers, many of them potential record buyers. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

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veer to left — ferris wheel — square thru three
quarters — swing — promenade.

Comment: Good rhythmic beat but very little
melody line. Some callers may enjoy "the reg-
gae beat" but it seemed a little monotonous to
this reviewer and to the dancers. Figure is
average. Jerry does a nice job.

Rating: ☆☆☆

LOVE MAKES THE WORLD GO ROUND — Petticoat Patter 117

Key: C Tempo: 130
Caller: Toots Richardson

Range: HC
LC

Synopsis: (Break) Four ladies chain three quar-
ters — join hands circle left — four ladies
rollaway — circle left — allemande left —
weave ring — do sa do — promenade (Figure)
Heads promenade halfway — walk in square
thru four hands — swing thru outside two —
boys run right — ferris wheel — centers
square thru three quarters — swing corner —
promenade.

Comment: A nice melody, well known to most.
The instrumental is well recorded. Figure is not
unusual and has been used often. The key
should be well suited to the vocal range of
most lady callers.

Rating: ☆☆☆



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JP106 Heartbreak
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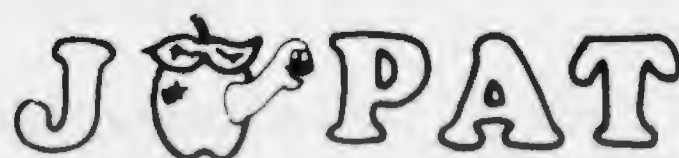
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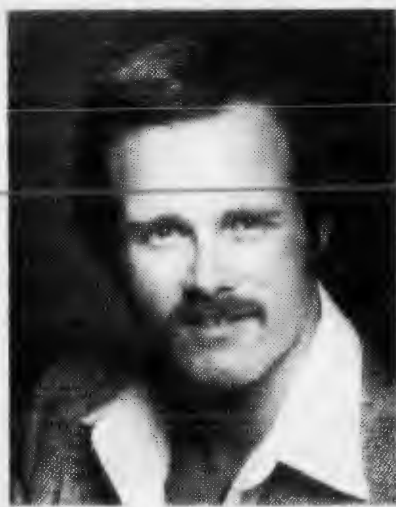
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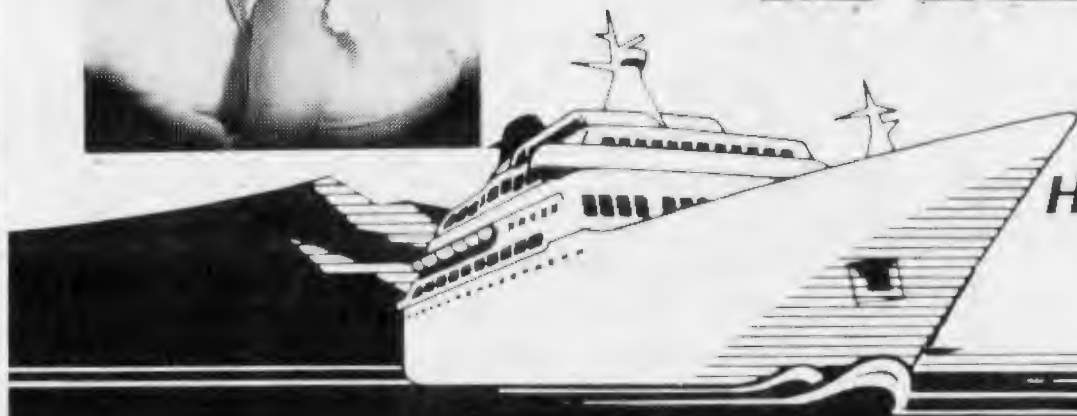
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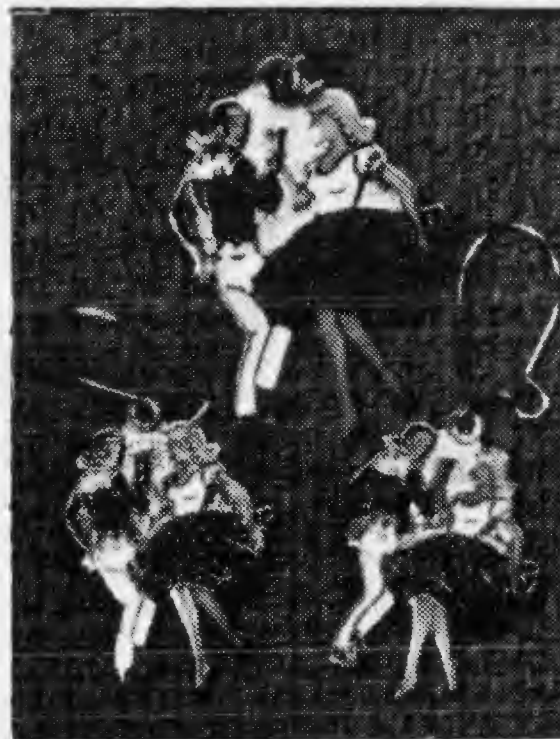
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THOSE LAZY HAZY CRAZY DAYS OF SUMMER — Square Tune 210

Key: B Flat Tempo: 130 Range: HC
Caller: Johnny Preston LB Flat

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — cast right three quarters — walk and dodge — chase her right — single hinge — ladies trade — recycle — swing corner — promenade.

Comment: A nice tune and it's a reissue that was needed. The music, instrumentally, is above

average. Johnny offers good choreographic moves that were enjoyed by the dancers. Callers may want to take a listen to this release. Rating: ☆☆☆☆

HELLO MY BABY — Chicago Country 11

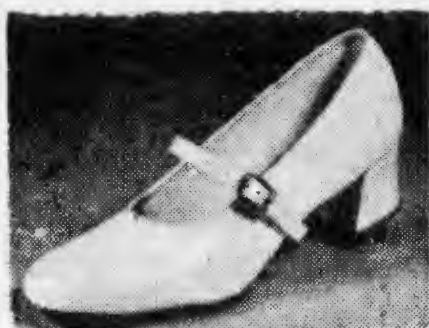
Key: D Tempo: 130 Range: HD
Caller: Jack Berg LB

Synopsis: Complete call printed in Workshop.
Comment: Good instrumental with a Dixieland sound. Nice calling on vocal side. The opening may be a little difficult for callers who are not familiar with the melody but this can be (Please see **RECORDS**, page 90)

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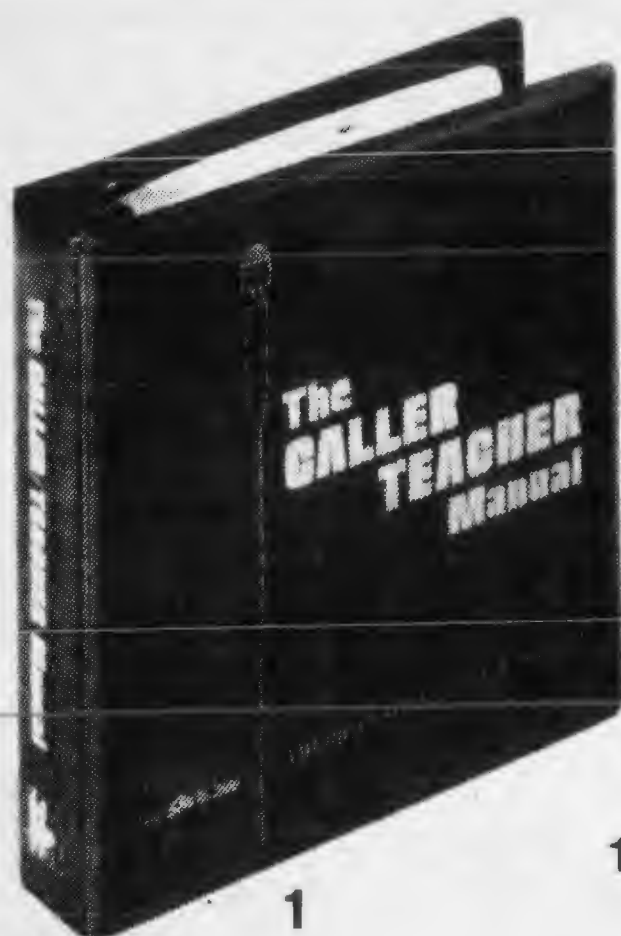
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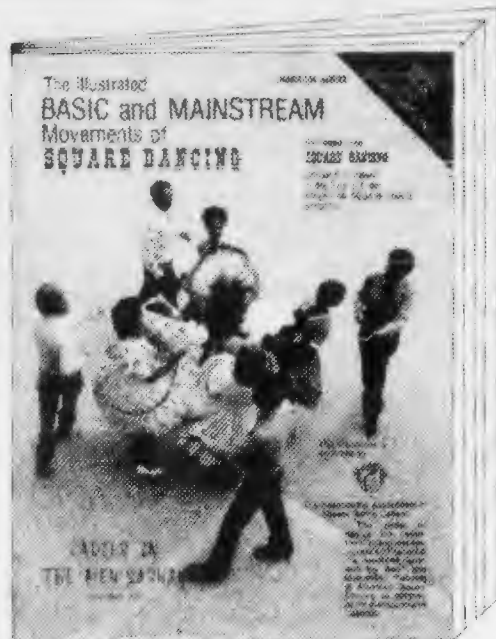
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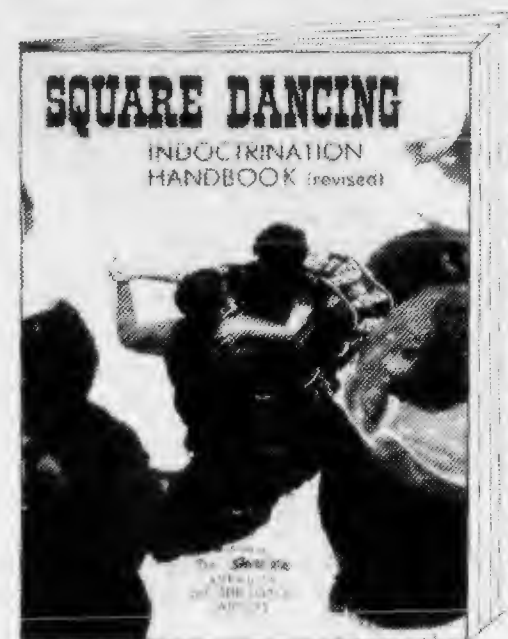
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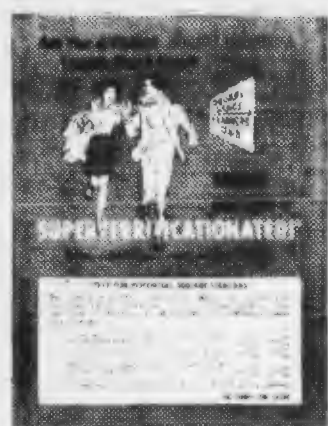
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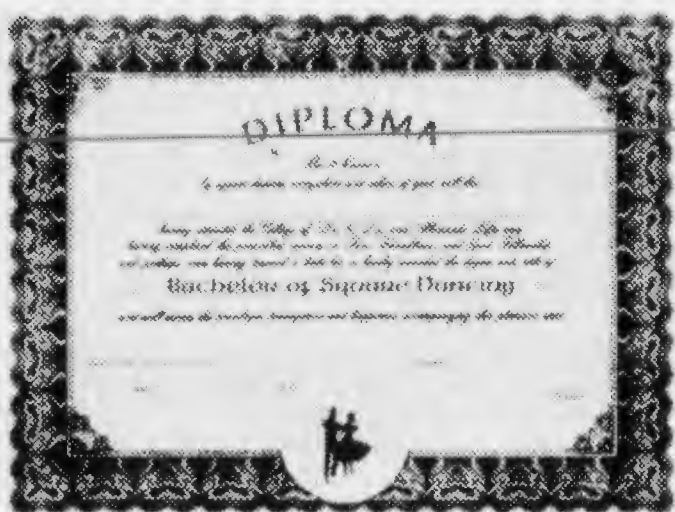
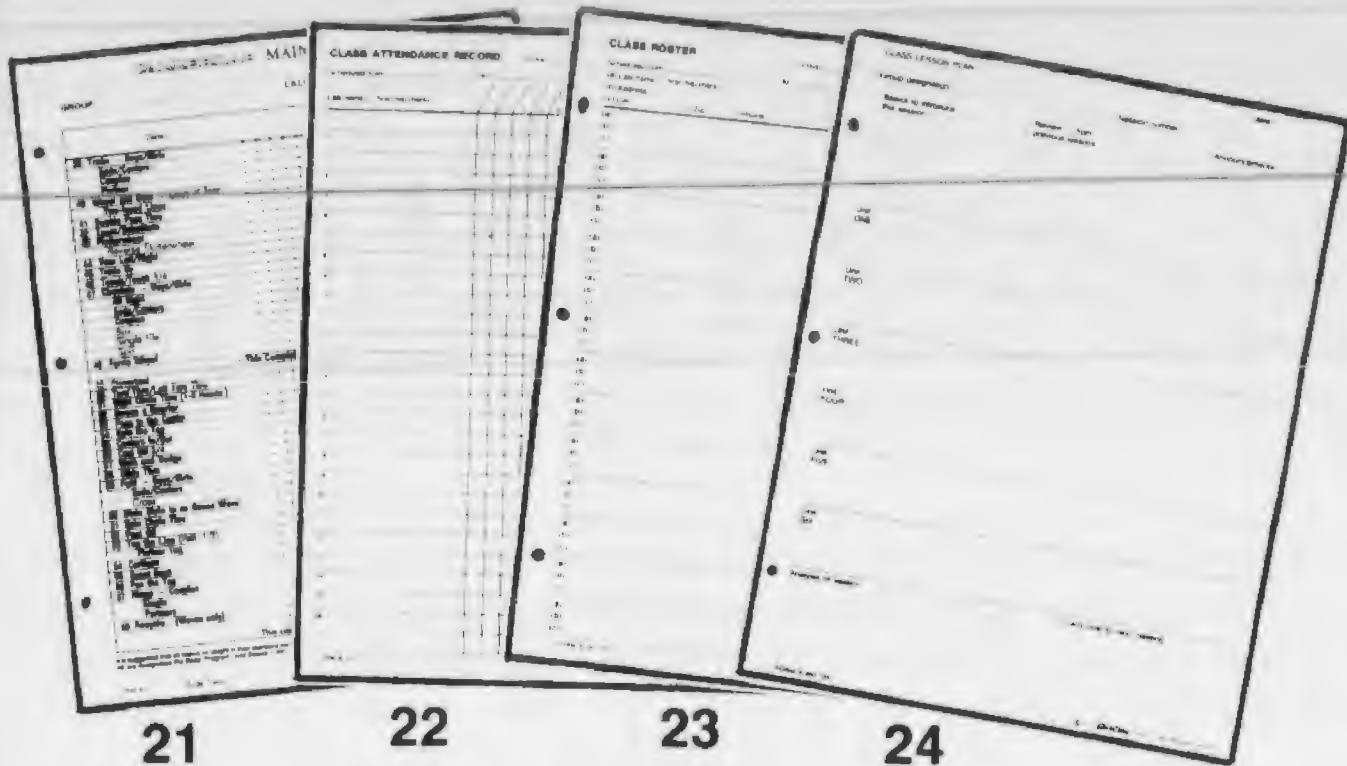


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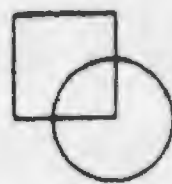
(**RECORDS**, continued from page 85)

overcome. Figure is workable. Can adjust timing as needed. Rating: ☆☆☆☆

RIGHT OR WRONG — Ranch House 214
Key: G **Tempo: 130** **Range: HC**
Caller: Darryl McMillan **LD**
Synopsis: Complete call printed in Workshop.
Comment: Musically well recorded with clean guitar sounds. The figure is most danceable and the dancers enjoyed moving along to this good old tune. This reviewer highly recommends the release. Rating: ☆☆☆☆

OLD SLEW FOOT — Gaslight 005
Key: F **Tempo: 130** **Range: HD**
Caller: Berry S. Vestal **LC**
Synopsis: (Break) Circle left — left allemande — do sa do — four men star left — turn partner by right — left allemande — swing at home — promenade (Figure) Head couples promenade halfway — lead right do sa do — swing thru — boys run to right — bend the line — right and left thru — flutterwheel — sweep one quarter more — pass thru — swing — promenade.
Comment: This release offers enough dance movements to make the dance enjoyable. The music is above average. Callers will find the melody easy to handle. The tune has a traditional sound. Rating: ☆☆☆

ONE WAY RIDER — Blue Star 2245
Key: A Flat **Tempo: 124** **Range: HB**
Caller: Jerry Dews **LD Flat**
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — into middle square thru four hands — everybody swing — all eight circulate — swing thru — boys trade — turn thru — left allemande — swing — promenade.



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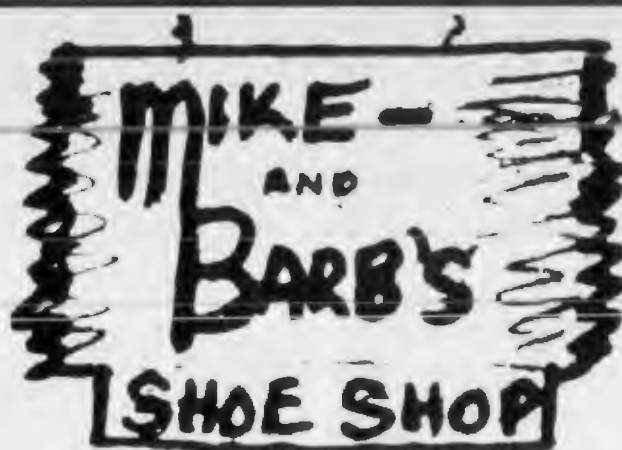
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Comment: The melody is in no way a detriment to hearing the caller as it's quite subdued. The release could also be used as a patter record. The figure is average as is the music, but it has a good beat. Rating: ☆☆☆

SENTIMENTAL OLD YOU — Lazy Eight 23

Key: A **Tempo:** 128 **Range:** HB
Caller: Lonnie Sesher **LG Sharp**

Synopsis: (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left once around — right and left

thru — dive thru — square thru three hands — swing corner — promenade.

Comment: Familiar figure to average music. The melody is easy to follow and timing is adequate. Calling is clear for dance execution. Rating: ☆☆

RED BANDANA — Rhythm 137

Key: E **Tempo:** 132 **Range:** HC Sharp
Caller: Kip Garvey **LE**

Synopsis: Complete call printed in Workshop.
Comment: A quick moving dance with a figure that is adequate. The instrumental is very good and well recorded. The words come

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rather quickly but with a little effort callers can handle them. The harmony part fits very well. Dancers recommended slowing the tempo slightly. Rating: ☆☆☆☆

KENTUCKY MOONSHINE — Sundown Ranch 101

Key: A Tempo: 132 Range: HD
Caller: Uncle Otis LB

Synopsis: (Break) Circle left — heads go right and left thru — sides cross trail — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — star thru —

pass thru — circle four — heads break make a line — pass the ocean — recycle — swing corner — promenade.

Comment: Both the music and dance figures are average. Uncle Otis seems to enjoy his calling. However this reviewer must go on record as objecting to the reference to alcohol since it is not considered acceptable in square dancing. Rating: ☆☆

MASTER JACK — Lamon 10106

Key: C Tempo: 124 Range: HA
Caller: Sam Rader LG

Synopsis: (Break) Sides face grand square —



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four ladies chain — chain back — roll promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — right and left thru with outside two — swing thru — men trade — men run right — all tag the line — face left — promenade. (Alternate figure with plus basics) Head couples square thru four hands — corner do sa do — swing thru — men run — ferris wheel — centers pass thru — curlique — follow your neighbor and half spread — swing corner —

Comment: An overall average release including the music. The alternative figure offers follow your neighbor and spread. The tempo may

need adjusting to suit the caller. Rating: ☆☆

IF THEY COULD SEE ME NOW — Rhythm 172

Key: A **Tempo: 130** **Range: HE**

Caller: Kip Garvey **LE**

Synopsis: (Break) Circle left — left allemande — home do sa do — four ladies promenade all the way — swing at home — allemande left corner — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls square thru three quarters — swing corner — promenade.

Comment: A tune that should ring a bell with



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anyone who have been calling or dancing awhile. The key may be a little high for some. Music is good and the figure average. An overall good release. Rating: ☆☆☆☆

made, instead of turn corner left full turn, though it is danceable as it is. A smooth release. Rating: ☆☆☆☆

DANCE WITH ME ONE MORE TIME — Square Tunes 209

Key: E Tempo: 128 Range: HC Sharp
Caller: Tim Marriner LB

Synopsis: Complete call printed in Workshop.
Comment: A nice tune well recorded and well called. The melody has been popular and is known by most. Instrumental is good. Following the Dixie grand move adjustment could be

RIGHT OR WRONG — Blue Star 2244

Key: G Flat Tempo: 130 Range: HB
Caller: Andy Petrere LD Flat

Synopsis: (Break) Four ladies chain — rollaway circle to left — four ladies rollaway — circle left — allemande left — weave ring — swing — promenade (Figure) Heads square thru four — split them around one — pass thru — tag the line — face in-right and left thru — slide thru — curlique — scoot back — swing corner

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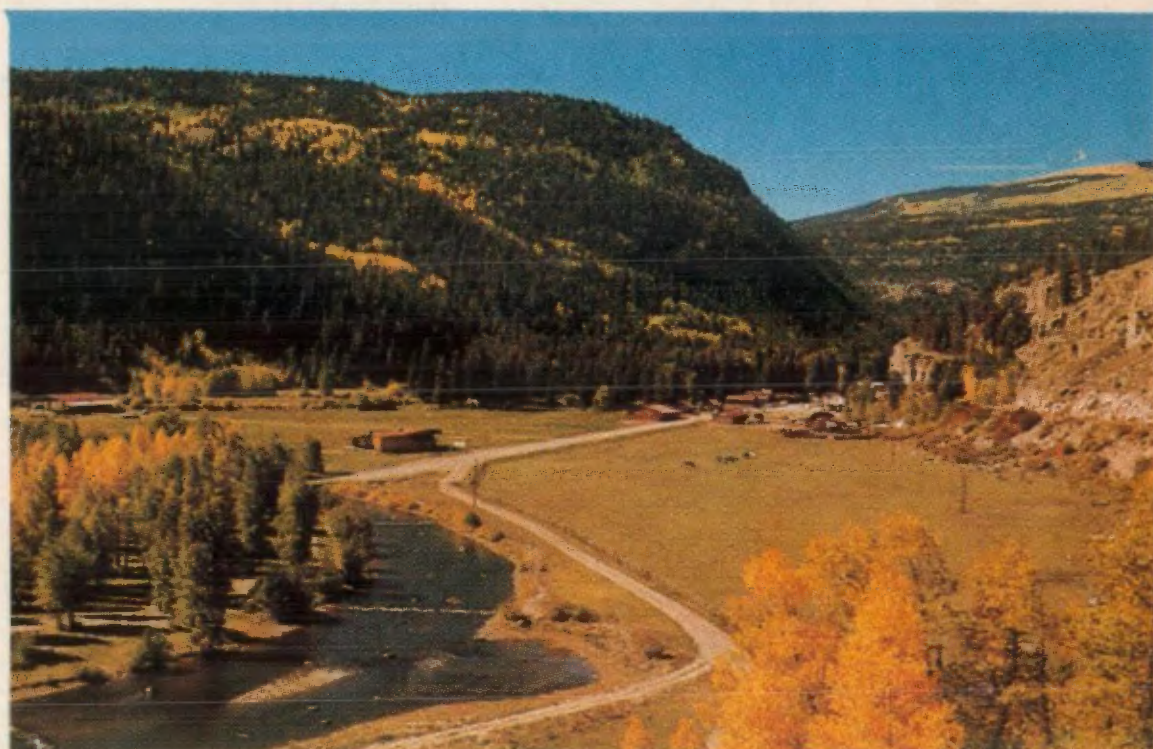
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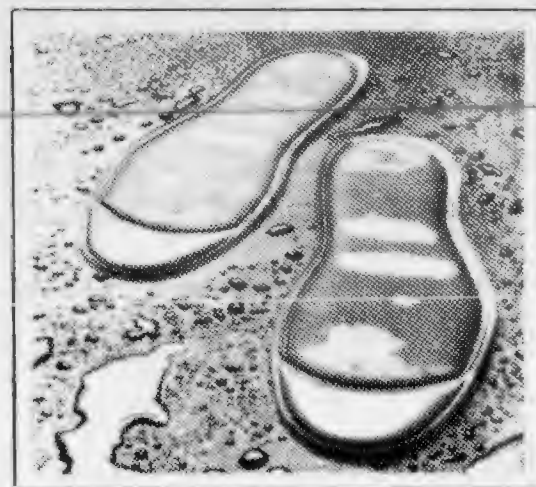
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Comment: It's regrettable that two companies released this at the same time but it is a good old tune well worth releasing. Callers will find it easy to call. The choreography is good and most danceable. Rating: ☆☆☆

SMALL WORLD — Pan Handle 105

Key: D **Tempo:** 128 **Range:** HD

Caller: Jimmy Stowe **LD**

Synopsis: (Intro & end) Four ladies chain half sashay — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa

do — promenade (Break) Sides face grand square — four ladies promenade — swing — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel — slide thru — swing corner

Comment: A tune that was popular a few years ago and was due for a reissue. Some callers may find the melody difficult to establish as it is not pronounced. Figure is average. The yodeling by Jimmy and harmony parts were nicely received. Music is above average.

Rating: ☆☆☆☆

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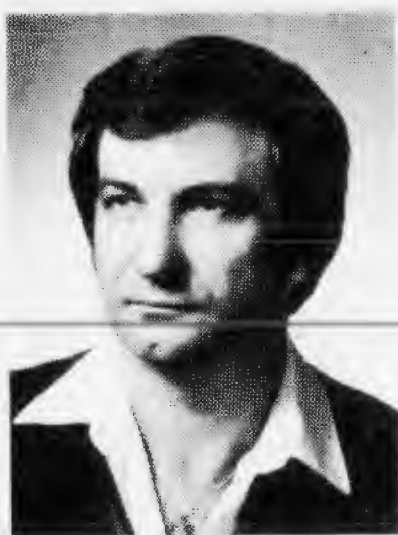
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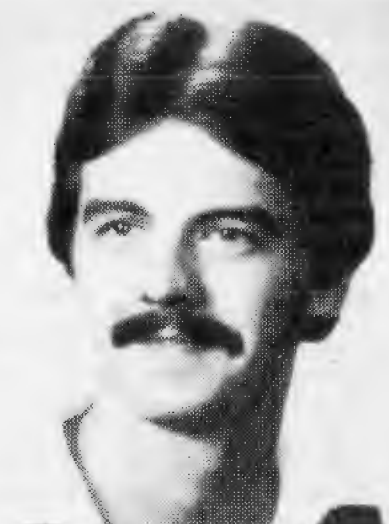
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Tempo: 124

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Key: A

Tempo: 128

Comment: Two well recorded hoedowns that
callers will find very useable. Tempo may
need adjusting some. The melody line on both
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able accompaniment. Instrumentalists are

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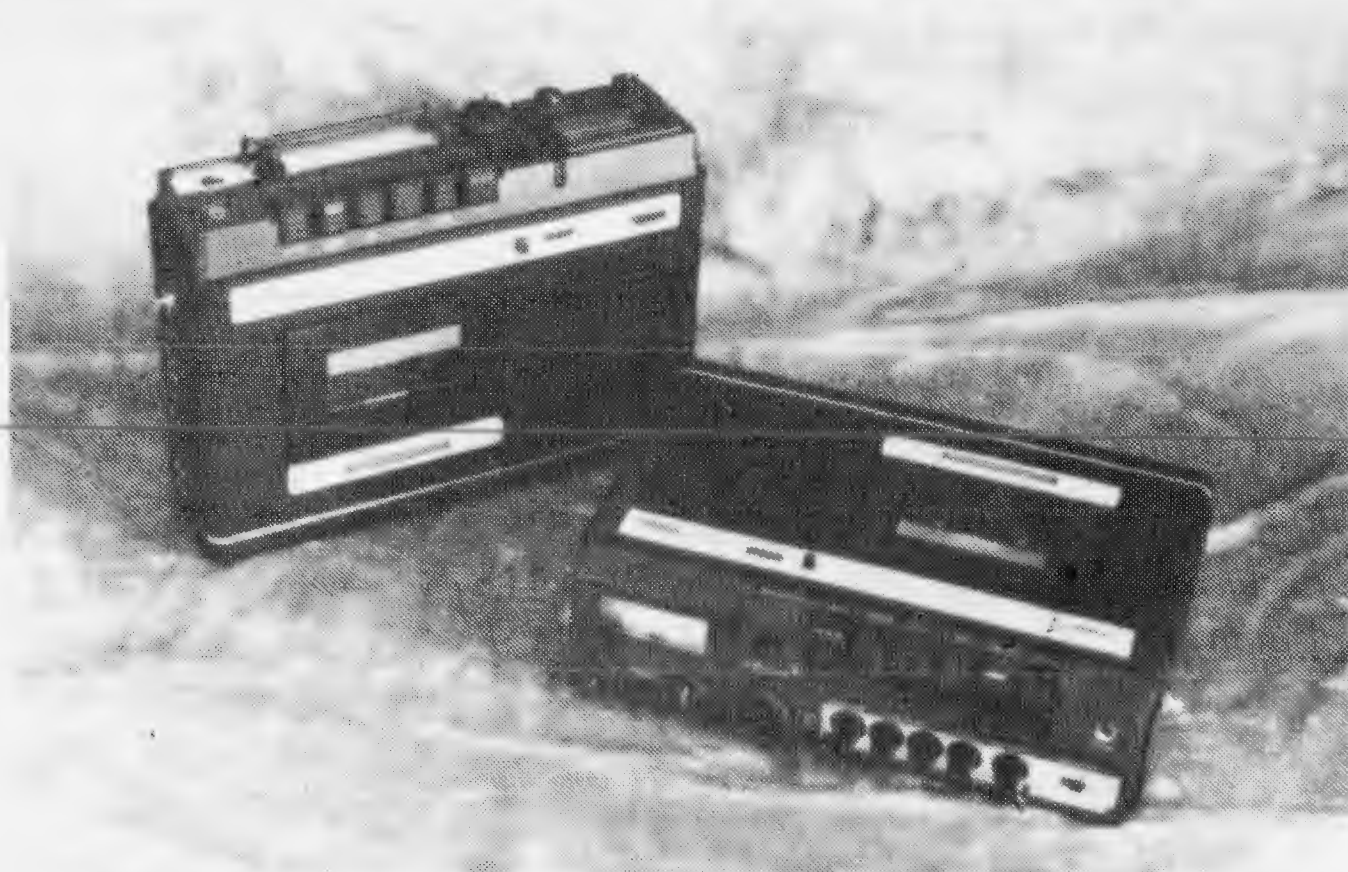
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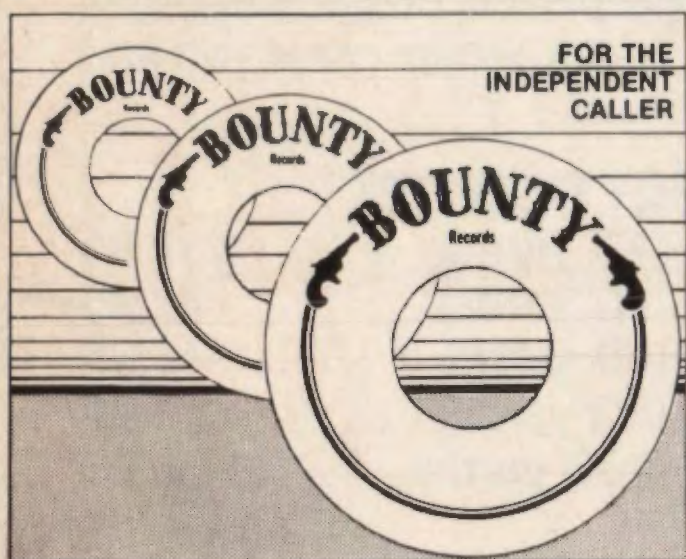
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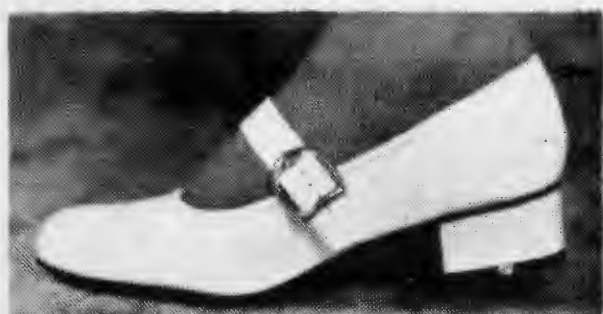


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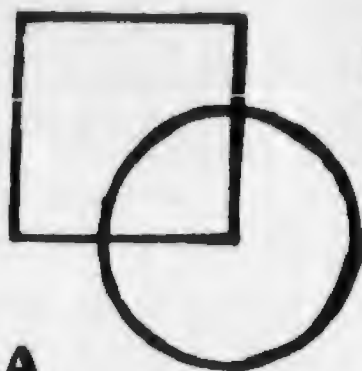
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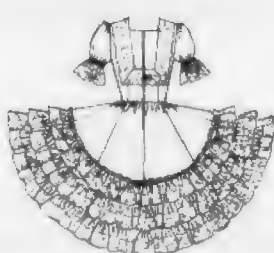
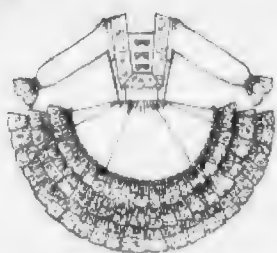
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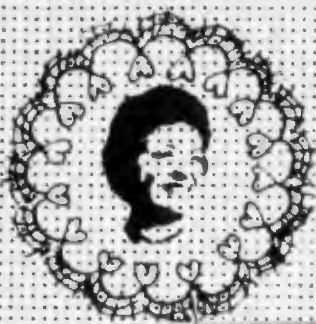
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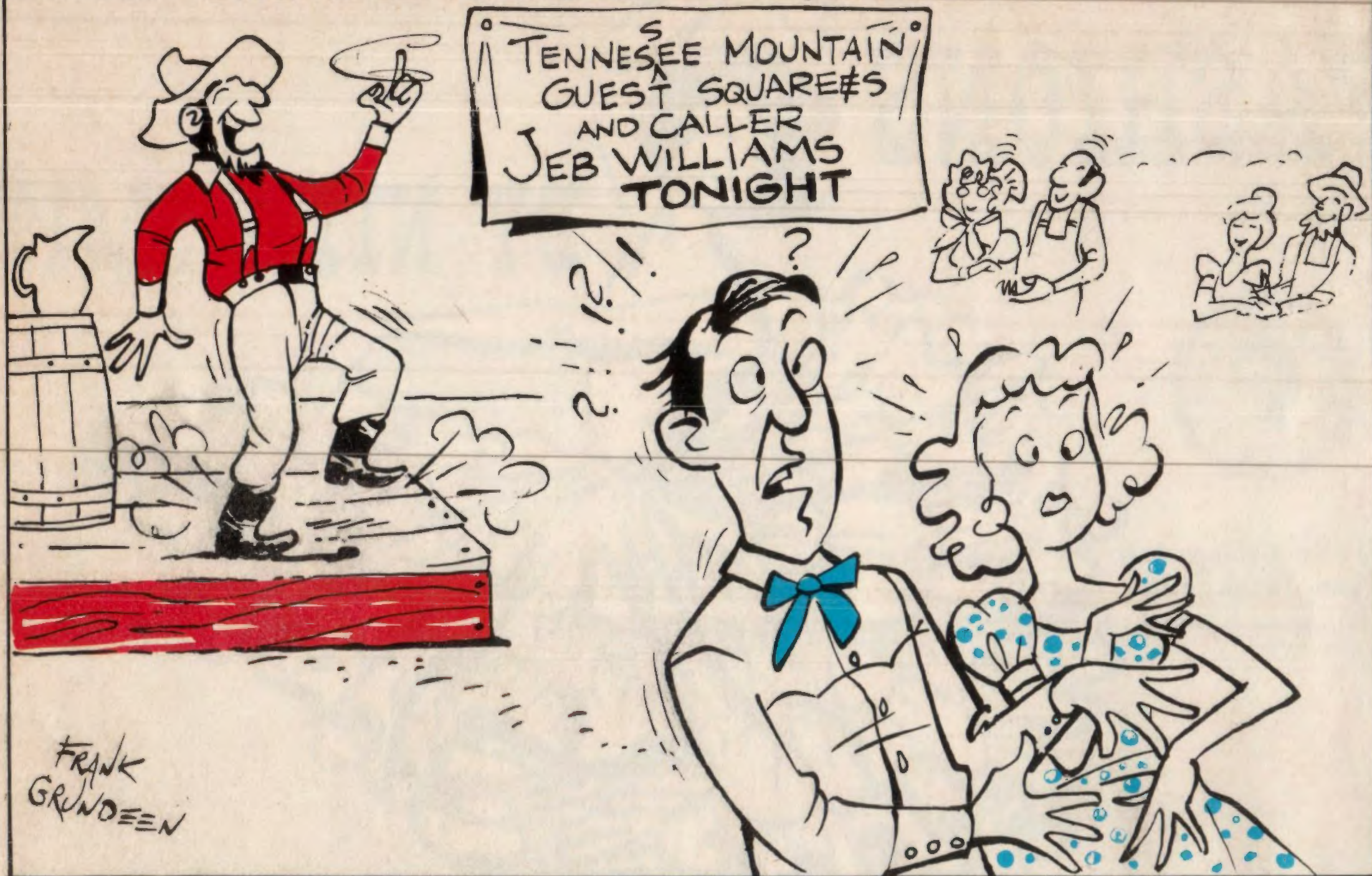
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